







CATALOGUE
OF THE
WIGHTMAN MEMORIAL
ART GALLERY
IN THE LIBRARY OF THE
UNIVERSITY OF NOTRE DAME





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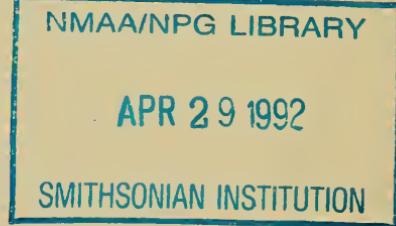
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COMPILED BY

DOM GREGORY GERRER, O. S. B., LL. D.
DIRECTOR
NOTRE DAME, INDIANA

Preface

From the early days of Notre Dame priests and professors brought to the University various works of art until there had been acquired a collection of twenty-five canvases by notable painters, fourteen original drawings, and three pieces of bronze. These works were the nucleus of the present collection.

In 1917 the Rev. John Cavanaugh, C. S. C., D. D., then president of the University, obtained from Monseigneur Marois, Vicar General of Quebec, Canada, one hundred and thirty-six paintings which he bought in Rome from the noble Braschi family, kinsmen of Pope Pius VI. Some of these pictures belonged at one time to Cardinal Fesch, an uncle of Napoleon I, others to the Capuchin monks of Benevento, and the rest to the Sciarra-Colonna family. Seventy-four of these paintings were selected to adorn the walls of the galleries.

To enlarge the work and to make the collection representative of the best in Christian art, Mr. Charles A. Wightman, LL. D., of Evanston, Illinois, a collector and a lover of the beautiful in art, donated in memory of his late wife, Cecilia, an addition of one hundred and eight masterpieces as a memorial of a lifelong devotion to her beloved Church. This addition made a total of two hundred and twenty-five works of art which fill more than four large rooms and constitute what is called the Wightman Memorial Gallery.

Dom Gregory Gerrer, O. S. B., LL. D., *Director*

Introduction

The Catholic Church mothered the fine arts since the dawn of Christianity. In the days of the Catacombs when she was forced to hide underground to worship God, long before the recognition of Christianity by Constantine, the soul of the Christian artist was impelled to give an outward expression to his inward feelings; so he decorated the rough walls of tufa with pictures relating to the life of Christ and His Blessed Mother, or with symbolical and allegorical ornamentations calculated to elevate the mind of the worshiper to things supernatural and eternal. At that time pagan art was at its lowest ebb and although the Christian artist was forced by sheer necessity to make use of the antique art models then existing, he did so only in as far as they could serve his purpose. Thus out of universal ruin a new medium of expression gradually arose, which culminated at Constantinople after the freedom of the Church under Constantine in what is known as Byzantine art.

As soon as pagan persecutions ceased edifices were built in which to worship God in a worthy manner, and these buildings were decorated by craftsmen and artists eager to glorify God and His servants. Architects, masons, goldsmiths, workers in wood and stained glass, sculptors and painters, emulated each other and devoted their lives to the glorious work. The result was the wonderful galaxy of basilicas, churches, monasteries and other edifices preserved and gloried in as "national monuments" by the European governments of today. In addition to this, such men as St. Ambrose, St. Gregory and others embellished the ritual and composed elegant music to beautify the services of the Church.

It was also in this era that illumination had its origin. The monk in his cell occupied his time copying the Bible, the Missal, and other books and manuscripts, which he adorned with beautiful colored ornamentations and pictures. In those days, centuries before the invention of the printing press, not many of the common people could read, and this was another reason for art in the Church. St. Gregory the Great said that the walls of the churches were decorated with pictures in order that those who were unable to read might at least be instructed in the life of Christ and the mysteries of their faith by the paintings which they saw depicted on the walls. Byzantine art found its highest expression in gorgeous mosaics to which it lends itself wonderfully well. Of all wall decorations mosaic is the grandest and most durable. The innumerable bits of colored enamel

or glass of which these pictures are composed present an uneven surface that causes the light to be broken up and produces an incredibly brilliant effect.

As Byzantine art developed rules were formed to govern the composition of a picture. The drawing of the human figure was based on the relation of its parts to squares, circles, and triangles. The body was lengthened; so were the hands and feet. An effort was made to give the face a grave, dignified composure; accordingly its shape was narrow and oval and its color a greenish yellow; the eyes were large, the nose long and thin, the mouth small and pinched, and the hair was usually grey. Gradually Byzantine art became stiff; however, the later artists acquired a more delicate execution and began to beautify its austere type with noble inspirations; especially is this the case with miniature painting, which long preserved many beautiful and expressive traces of the ancient spirit. When we consider the time and difficulties under which these early artists had to labor, we wonder at their success.

No sooner was the Church freed from the persecutions of the pagans than the incursions of the barbarians began. Goths, Vandals and Huns overran Southern Europe in hordes and had to be civilized, Christianized and educated. Furthermore the Iconoclasts, even worse than the barbarians, went about waging war against art and destroying countless masterpieces. It is a miracle that Byzantine art survived at all under such circumstances. It not only survived but has continued as a real force down to our own time, and today John Sargent, Edwin Blashfield and others are decorating churches and public buildings in our own country with magnificent Byzantine murals.

There was a movement among the artists of Italy in the twelfth century to free themselves from set rules. This departure from old methods manifested itself first in the activity of the sculptor who began in a crude way to create realistic statues, but it was not until the fifteenth century that the new birth of art called the Renaissance began. The transition from the Byzantine to modern art was so imperceptible that it would be impossible to name any one person as the father of the new art. The movement took place principally in Florence and Siena. The artist made an attempt to paint more pleasing forms, to portray action, and to express motion. The saints were painted in rich surroundings of landscape and architecture, and they were represented in the costumes of the day. While there was, as a consequence, a decided loss of purely religious import in the pictures produced, real life for the first time became the serious

subject of art and was so glorified and elevated as to give lasting value in the realm of the beautiful. But the pioneers were still groping after perfection; not even the great Giotto can now impart unalloyed pleasure, however much we esteem him for his pure color, grand compositions and the life and action he imparted to his figures; for his men and women have strange eyes, square jaws, and monotonous draperies. Gradually, however, sacred themes were depicted in a more lifelike, realistic way, as we see in the work of Uccello, Masolino and Masaccio.

Under the last named master the transition is complete. He was the first painter to round out the form, modeling it by means of light and shade, making it agree with his clearly defined artistic intention. His example became the leading influence in all the art of the fifteenth century. Almost every master of that century down to Leonardo studied his works and learned from them. There was one great exception in Fra Angelico who continued painting wonderful masterpieces in the earlier style. He was preeminently the painter of the supernatural. By nature raised above the common plane of life, he penetrated deeper into the realms of the blessed than any other artist; "he was the noblest product of the mystic and adoring spirit of the Middle Ages."

When we consider the achievements of the painters of the fifteenth century we are surprised to see how completely they cover the entire field of art. It would be difficult nowadays to paint a picture the prototype of which could not be found in some work of that time.

Following down to the beginning of the sixteenth century we come to Ghirlandajo, Botticelli and a great number of other masters who usher us into the High Renaissance, where we find such giants as Leonardo, Raphael, Michelangelo, Titian, Correggio and a host of others in Italy, and in western Europe such masters as Dürer, Holbein, Rubens, Valasquez and a multitude of others. These men were all children of Mother Church, and their greatest achievements were their religious works. They were not content to paint history or nature but aspired to depict the supernatural, which has always been the supreme test of the highest art.

At times when we are in the presence of certain persons it is not necessary to tell us that they are not good; we are sure of it; we are uneasy in their company and wish to avoid them. On the other hand, we are impressed in an opposite way when we are in the presence of good persons. We love to be in their com-

pany, to commune with them. Goodness and kindness seem to flow out of them. In like manner goodness and kindness and sanctity must have shone from our Saviour and in a lesser degree from His Blessed Mother and all His great servants. It is just this supernatural quality which raises men above the ordinary that all great artists tried to depict. They were not content to paint the common things of this world, but sought to portray the spiritual, the ideal. Religious painting has always been the supreme test of real art. Even in America such men as La Farge, Sargent, Blashfield and others have tried their hand at it.

No doubt the pictures that make up the Wightman Gallery have a history connected with them. Many were originally altar pieces, or decorated the walls of a chapel or some religious home. Since then they have wandered far, some of them even coming into the possession of persons hostile to the Church, to persons who did not even know their meaning and criticised them in a way contrary to the spirit and purpose for which they were created. But now they are again in a Catholic atmosphere and will once more teach the beauties of the Catholic faith; they will lift up the mind to things higher and holier, for they are silent preachers of penetrating sermons on faith and piety. An hour spent in the presence of these masterpieces in silent contemplation will prove a precious spiritual boon to many a person.

It is becoming that a gallery of Christian art should be located at Notre Dame University, where the students may have an opportunity to study pictures and derive much benefit from them.

Dom Gregory Gerrer, O. S. B., LL. D., *Director*

Gallery A

This catalogue is descriptive in order to help the student.

GHERARDO DELLA NOTTE. Real name, Gherard Van Honthorst. Dutch School. Born at Utrecht, November 4, 1590, and died there, April 27, 1656. Pupil of Abraham Bloemart. He spent several years in Rome, where he studied the pictures of Caravaggio. He succeeded so well that he was soon considered one of the best artists of his time. His particular excellence was shown in his night pieces, representing figures by candle or torchlight, in consequence of which he was surnamed Gherardo della Notte (Gherard of the Night). Even Rubens was an admirer of his paintings in that style; and Sandrart highly commends a picture in the Justiniani gallery which represents Christ in a white robe brought bound before Pilate. In that composition the light proceeding from the flambeau and torches produced an uncommon effect; indeed no preceding artist had performed anything that could be compared with it. Gherardo's early pictures are preferable to those painted after his journey to Italy, where he imitated Caravaggio and Correggio in his night pieces, Rubens in his historical paintings, and Mierevelt in his portraits. He worked very rapidly. His numerous productions are strikingly realistic; but his color although it has much force, is not always pleasing because of a predominance of browns and yellows. His drawing is good, his chiaroscuro powerful, but his pictures are deficient in elevation and grace. His works are found in Brussels, The Hague, Amsterdam, Rotterdam, Berlin, Cassel, Copenhagen, Dresden, Munich, St. Petersburg, Vienna, Florence, Rome, London and elsewhere.

1. MARY MAGDALEN. H. 23 in. W. 19 in. The half-figure of Mary Magdalene is depicted looking at a crucifix which she embraces. The drawing is perfect and the chiaroscuro striking. It is a good example of Gherardo's work.

BARBIERI, GIOVANNI FRANCISCO, called Guercino on account of being squint-eyed. Born at Cento near Bologna in 1591, died at Bologna in 1666. It is related that he gave such early indication of talent that before he reached the age of ten, he had painted on the front wall of his home a figure of the Madonna. His first teachers were Bartozzi and Bennari, but he was of an age to know their mediocrity, so he determined to master art by himself. After having seen the works of Ludovico and Agostino Carracci he decided to follow their style, but later he imitated

Caravaggio, and a few of his last works approach the manner of Guido Reni. He is very unequal, and some of his pictures are crude and marred by mannerisms. His drawing is very good. He tried, above all, to give his compositions a high relief, faithful in that to the principles of Michelangelo, who wrote to Varchi: "The best painting it seems to me is that which shows the most relief." At different periods of his life Guercino experimented with color, nearly always obtaining harmony. Most of his work is a little dark and tends towards violet. Towards the last it was lighter and more florid. His most stupendous work is in the dome of Piacenza, which for the beauty and strength of its coloring, the boldness of its foreshortening, and the magic of its relief may be called a perfect example of fresco painting. Among the known works of Guercino there are one hundred and six altar pieces and one hundred and forty-four easel pictures. On account of his astounding fecundity Tiarini said to him: "Signor Guercino, you paint everything you please, whilst we paint only that which we can." And Ludovico Carracci wrote of him: "We have here a young man who is a prodigy; I am not telling you too much." He was invited to Rome by Pope Gregory XV, where he painted the famous Aurora. After the death of the Pope, he refused the invitation of James I to go to England and of Louis XIII to visit France, but returned to Cento and there established an academy which was much frequented by foreign as well as native painters.

2. MADONNA AND CHRIST CHILD WITH ST. JOHN. H. 20 in. W. 25 in. A half-figure of the Madonna clothed in red and blue. She embraces the Infant Christ who is seated before her on a cushion. St. John at the right kisses the foot of Jesus. The composition is very pleasing and the drawing good. *Gift of C. A. Wightman, LL. D.*

HEALY, GEORGE PETER ALEXANDER. An American portrait painter. Born in Boston, July 15, 1808; died in Chicago, June 14, 1894. He studied under Scully when seventeen years of age and began painting successful portraits at eighteen. In 1834, he went to Europe and remained abroad sixteen years, during which time he studied with Baron Gros, came under the pervading influence of Couture, painted assiduously, and won, in 1840, a third-class medal in the Salon. His "Franklin Urging the Claims of the Colonists before Louis XVI" gained him a second-class gold medal at the Paris International Exposition of 1855. He returned to Chicago the same year, but in 1869 he went again to the Continent and worked



No. 6. VISION OF ST. FRANCIS, *Domenichino*



steadily, chiefly in Rome and Paris, for twenty-one years. His final return to Chicago was in 1892. Healy executed more portraits than any other American artist and he painted more men of prominence than any other artist in the world. Among his sitters were Pius IX, Lincoln, Grant, Cardinal McCloskey, Louis Philippe ("his royal patron"), Marshal Soult, Webster, Calhoun, Hawthorne, Prescott, Longfellow, Cardinal Gibbons, Liszt, Gambetta, Thiers, Lord Lyons, and the Princess (now the Queen) of Roumania. In one large historical work, "Webster's Reply to Hayne" (1851) now in Fanueil Hall, Boston, there are one hundred and thirty portraits. Healy was remarkably facile, enterprising, courageous, and industrious. "All my days are spent in my painting room," (Reminiscences). His style, essentially French, was sound, his color fine, his drawing correct, and his management of light and shade excellent. His likenesses are firm in outline, solidly painted, emphatic, rugged and forceful. Healy was an honorary member of the National Academy of Design and wrote a delightful book called "Reminiscences of a Portrait Painter." His self-portrait is one of the three or four of American painters represented in the Pitti Palace, Florence.

3. ELIZA ALLEN STARR. H. 14 $\frac{3}{4}$ in. W. 17 $\frac{3}{4}$ in. A lovely bust picture with a beautiful, tender expression, finished quite in detail and yet broadly painted. *Gift of Eunice Allen Starr Wellington.*

4. ST. JEROME. German School. Panel. H. 25 $\frac{3}{4}$ in. W. 19 $\frac{3}{4}$ in. The saint is busy translating the Bible. He is seated at a table which is covered with a dark-green cloth. His head is bald and he wears a long, grey beard. He is clothed in the red garments of a cardinal, and on the wall back of him hangs a cardinal's hat. On account of being a great biblical scholar he has often been represented as a cardinal. At his feet reposes a lion with a ball between his paws. On the table before the saint are a number of books, a skull, and a crucifix. The picture was painted toward the end of the fifteenth century. The artist was influenced by the Flemish School. *Gift of C. A. Wightman, LL. D.*

BETTS, LOUIS. Born in Little Rock, Arkansas, October 5, 1873. Began artistic work as a child of seven years. Pupil of his father, a landscape artist well thought of by George Innes. Later studied at the Art Institute of Chicago with William Chase and at the Pennsylvania Academy, where he was

awarded the Creasson traveling scholarship. Mr. Betts made a trip abroad every year up to the time of the war, studying and copying the old masters. His rendering of Valasquez's "Anne of Austria" was voted by the director of the Madrid Gallery the best copy that had ever left the Prado. Mr. Betts is a member of the American Academy and of a number of art societies. He received honorable mention at the Carnegie Institute of Pittsburgh, 1910, and a bronze medal at the Panama-Pacific Exposition in San Francisco in 1915. Mr. Betts is equally successful with his portraits of men, women and children. To quote the International Studio: "His grasp of character and essentials is revealed in a broad and dashing manner. Nothing finicky and small, nothing pretty and studio-made, sullies his brush. He sees the best, and in a few brief passages records it in full, juicy tones upon the canvas. His women look good and pure because those are the qualities he discerns in them. He is a painter's painter in the truest meaning, whose work will ever appeal to connoisseurs."

5. SITTING BULL. H. 23 $\frac{3}{4}$ in. W. 19 $\frac{3}{4}$ in. This bust of the great Indian warrior, which was painted when the artist was only seventeen years of age was handled with a brush heavily loaded with pigment and placed on the canvas with the bold strokes of a master. The eyes and the whole countenance are full of expression. This work plainly foretells the success of the future great portrait artist. *Gift of William J. Onahan, LL. D.*

DOMENICHINO. (Domenico Zampieri.) School of Bologna. Born in Bologna, 1581; died in Naples, 1641. When very young he studied art under Denis Calvert; but being ill-treated, he was placed by his father, a poor shoemaker, in the school of Carracci at the time that Guido and Albani were both students there. Domenichino was a slow, thoughtful, plodding youth whom his companions called the "Ox," a nickname also borne by his master Ludovico. He took the prize for drawing in the Academy, gaining thereby both fame and hatred. When he left the Carracci he visited Parma and Modena to study Correggio and then went to Rome where he painted three pictures in St. Onofrio, assisted in the great work of the Farnese Palace and Loggia in the garden, painted his celebrated "Martyrdom of St. Andrew" in S. Gregorio, decorated the chapel of the abbey in Grotto Ferrato, painted the history of Apollo for Cardinal Aldobrandini in Villa Frascati, and immortalized his name by painting (in 1614) the "Communion of St. Jerome," which is



No. 12. DAVID THE SHEPHERD, *Spanish School*



one of the gems of the Vatican Gallery and for which he received about \$50. He was accused of having copied a similar work by Agostino Carracci. If Domenichino did borrow the thought, he has amply made amends by the way in which he improved upon it. The picture was received by the public with applause and was ranked as the work next in value to the "Transfiguration" by Raphael. This praise aroused such a spirit of envy among the artists that Domenichino, disgusted and disturbed, left Rome for Bologna where he tranquilly passed some years in the delightful practice of his art. At the invitation of Grégoire XV he returned to Rome as painter and architect to the pontifical palace. He then decorated S. Andrea della Valle, S. Silvestro, and S. Carlo in Catenari. In 1630 he opened a school in Naples, but was persecuted as in Rome by envious artists who disfigured his paintings. Mental suffering and perhaps poison hastened his death. Domenichino also excelled as a landscape painter. His scenery is of a dignified character, executed with boldness and freedom and enriched with figures. Poussin is said to have preferred him to the Carracci. His color was warm and harmonious, his style simple, his chiaroscuro superbly managed, and his subordinate groups and accessories well adjusted. He deserves to be called a great master.

6. VISION OF ST. FRANCIS. H. 26 in. W. 19 in. The saint is looking in rapture at an Angel holding a glass of water. Higher up in a ray of light are two more Angels. The colors are beautiful and transparent, the composition good, and the drawing masterly. It is related in the "Fioretti" that when St. Francis prayed to be enlightened whether he should become a priest or not, an angel appeared to him holding a crystal glass of clear water, and told him that the soul of a priest must be purer than that in order to offer up the Sacrifice of the Mass; so he decided to remain a deacon like Stephan and Lawrence.

GERRER, DOM GREGORY. Order of St. Benedict. Born in Alsace, France, 1867. Came to the United States in 1871. Pupil of Gonnella, Ortiz, Galliazz, and Nobili. Studied the masters in most of the European cities between 1900 and 1904. Painted the official portrait of Pope Pius X, which was exhibited at the St. Louis Exposition in 1904. Portrait, landscape, and mural painter.

7. DR. J. B. MURPHY, M. D. H. 39 $\frac{3}{4}$ in. W. 31 $\frac{1}{2}$ in. A three-quarter figure, life size, seated at a table. The celebrated

surgeon posed for this portrait in the summer of 1908, eight years before his death. *Gift of Dr. J. B. Murphy.*

8. CRUCIFIXION. Italian Primitive. Panel. H. $23\frac{1}{4}$ in. W. 18 in. The body of our Saviour hangs lifeless on the cross between the two thieves. Longinus, standing at the left, pierces the side of Jesus with a long lance. The group of holy women stand behind the centurion. In the lower right side a number of soldiers stooping down are casting dice over the garments of Jesus. In the background are a number of men on horseback and on foot. The upper background of the picture is of gold. The painting is influenced by the Byzantine school and was executed toward the end of the fourteenth century. *Gift of C. A. Wightman, LL. D.*

9. THE GENEALOGICAL TREE OF CHRIST. Russian Primitive. Panel. H. $22\frac{1}{4}$ in. W. 18 in. At the foot of the tree are represented the four Patriarchs: Abraham, Isaac, Jacob and Joseph. On the branches of the tree are twenty-six prophets with scrolls which contain scriptural quotations written in old Russian and probably relating to the coming of the Messiah. At the top in the center is God the Father with extended hands, lower down is the Holy Ghost in the form of a dove, and seated on a throne in the top of the tree is the Blessed Virgin with the Child Jesus on her knee. The background is of gold and the figures are beautifully painted in the Byzantine style. The picture dates from about the end of the fourteenth century. The wood is cedar and was first covered with linen, then with a layer of gesso, which was covered with gold-leaf on which the painting was done. This is the manner in which most paintings of the kind were executed. *Gift of C. A. Wightman, LL. D.*

POUSSIN, GASPARD. Real name Gaspard Doughtet. Born in Rome, 1613, and died there in 1675. Pupil of Nicolas Poussin, his brother-in-law, whose name he adopted. He acquired a style which, though manifestly formed under the superintending genius of Nicolas, was not only individual but well suited to the peculiar subjects he treated. Gaspard chose the quiet valley, the slumbering lake, the rich autumnal foliage of the grove, or the bleak hill, the driving shower, the eddying whirlwind; these scenes came from his hand stamped with a characteristic impression of reality. In this branch of painting he might stand in competition with his teacher; but here his skill terminated. He was incompetent as a figure painter, and often



No. 13. LANDSCAPE, *Gaspard Doughtet Poussin*



his master had to paint the men and women he introduced into his landscape. His scenery is very well selected in point of natural beauty, as are the sites of his buildings. The figures, trees, and other objects are judiciously proportioned to their respective distances. His touch is firm and vigorous, yet delicate and swift. His fertile imagination was equaled only by the astonishing facility of his execution. It is reported by authentic writers that he finished a large landscape and inserted all the figures in a single day. Like Salvatore Rosa, he frequently suggests more than he expresses; for instance, we may occasionally observe the artful winding of a road which in part discovers itself to the eye while it leaves other parts to be followed by the mental vision. He is criticized for not having sufficiently diversified his tints, for depicting his verdure too green, and for occasionally using excessively dark colors in his foregrounds; but notwithstanding such imperfections, his pictures are always very beautiful. His works are numerous and are to be found in the great galleries of Italy and throughout Europe. He was born in Rome, lived and worked there all his life, and should be counted among the artists of the Roman School.

10. LANDSCAPE. H. $28\frac{1}{4}$ in. W. $52\frac{3}{4}$ in. The low sun throws its light across the center of the picture and produces a beautiful effect. A road winds into the scene from the left. Interesting figures of men and sheep add to the pastoral beauty of this picture

11. STILL-LIFE. Flemish School. H. $50\frac{1}{2}$ in. W. $60\frac{1}{4}$ in. This realistic painting of dead game still-life was executed perhaps by John Fyt. It is a very clever work. The drawing is perfect and the texture well rendered. The painting is done in detail and yet it has considerable breadth. Much of it is in dark tones yet all of it very distinct. It was executed by the same artist who painted number 223. *Gift of C. A. Wightman, LL. D.*

12. DAVID THE SHEPHERD. Spanish School. H. $50\frac{3}{4}$ in. W. $40\frac{3}{4}$ in. This wonderful picture of King David is painted in the style of Ribera. The eyes are dreamy and the jet-black hair long and flowing. The muscular body is well drawn and rightly placed on the canvas. The different tints of black throughout the painting are offset by the flesh color and a bit of red drapery in the lower part of the picture. The brushwork is that of a master. *Gift of C. A. Wightman, LL. D.*

POUSSIN, GASPARD DOUGHTET. See page 20.

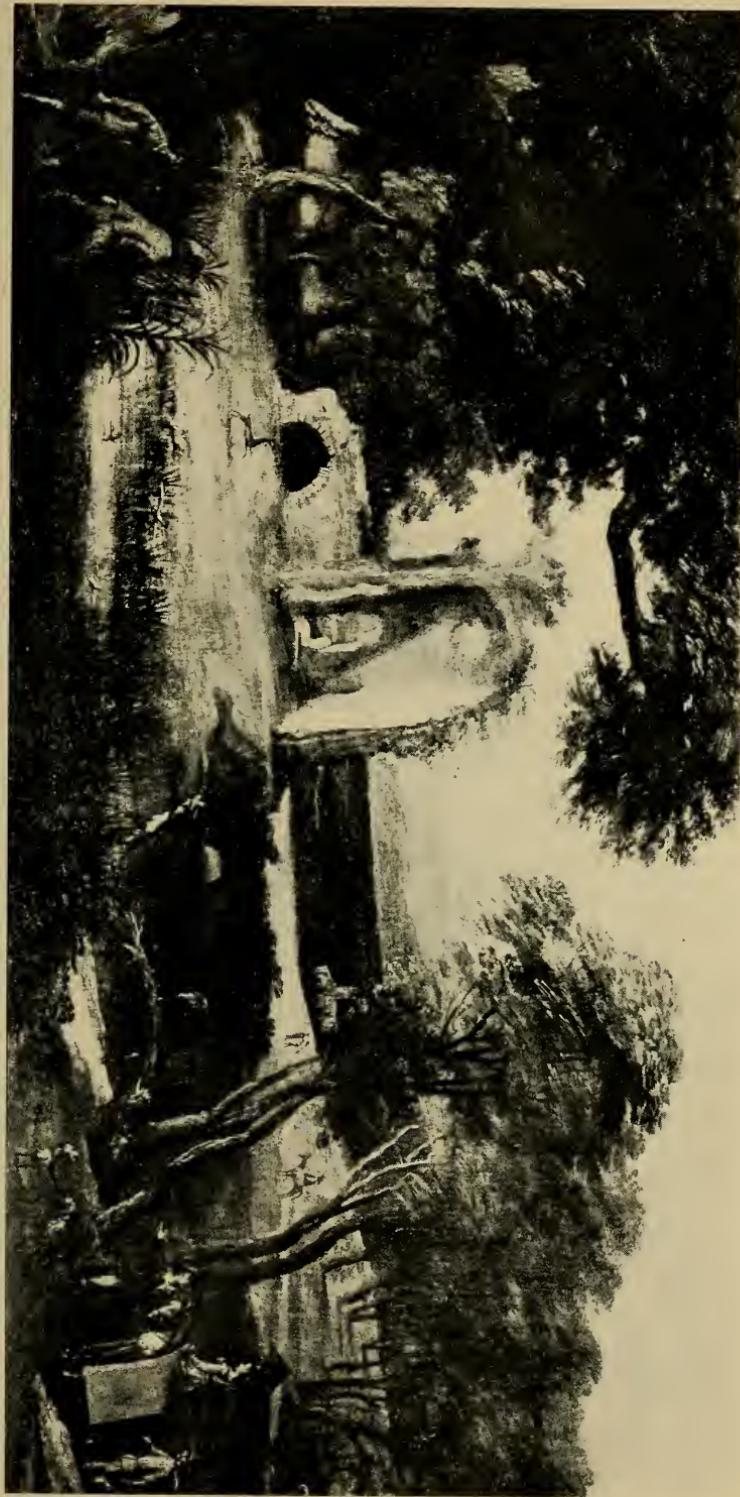
13. LANDSCAPE. H. 29 in. W. 47½ in. The foreground is a dark brown; in the middle distance are a number of figures on the banks of a stream; in the far distance is Mount Soracte. The sky is luminous. This is a typical Poussin landscape.

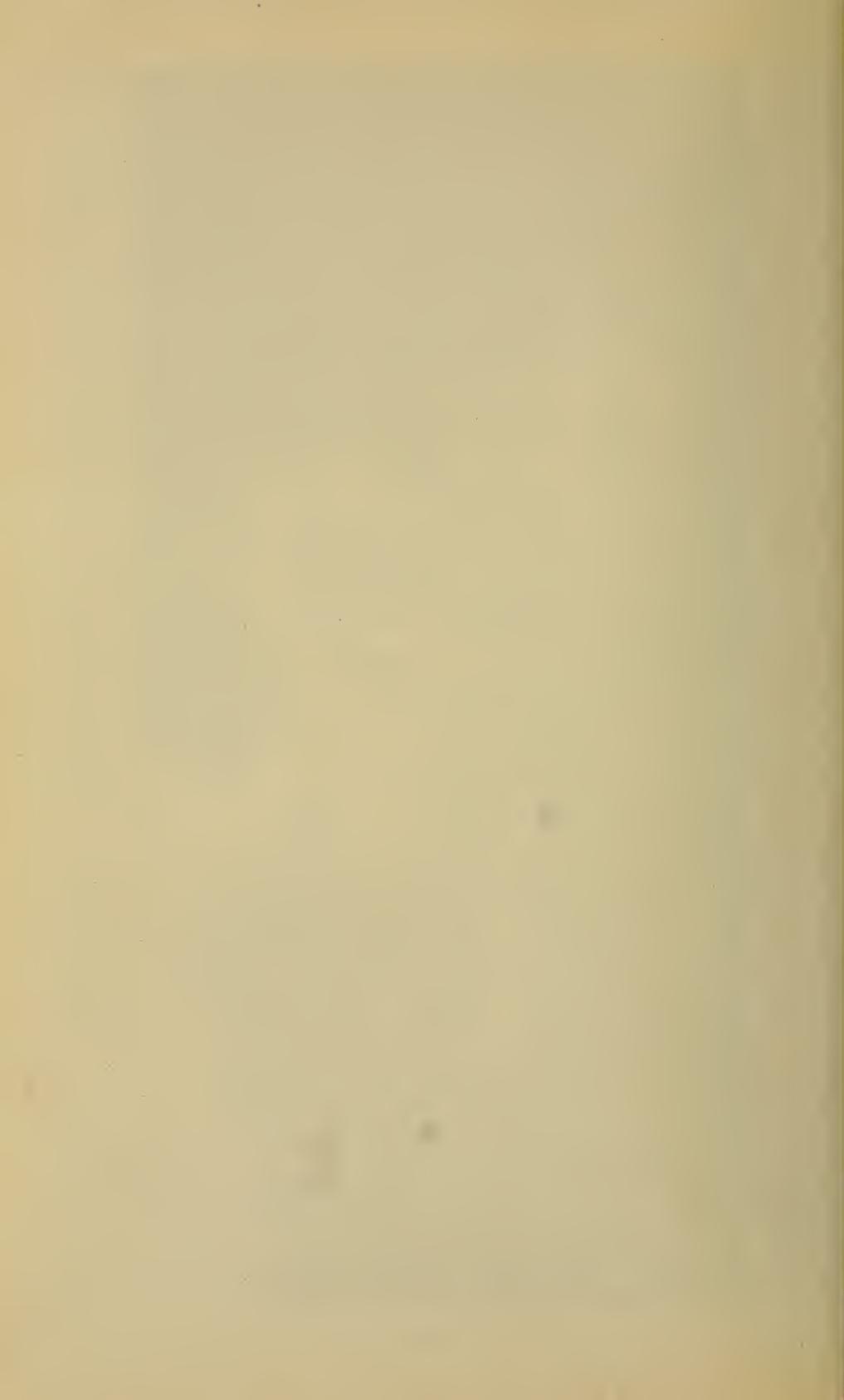
FOUQUIERES, JACQUES. Flemish School. Born in Antwerp, 1580, died in Paris, 1659. Pupil of Josse Momper and John Breughel, and perhaps also of Rubens for whom he painted backgrounds. His style of landscape painting was totally unlike that of Momper or of Breughel and was much superior. Whilst in Italy he studied the admirable landscapes of Titian. His style though at times cold is distinguished by a free brush and clearness of coloring. His landscapes are decorated with figures correctly drawn and touched in with spirit. On his return to Flanders he was invited to the court of the Elector Palatine, whose palace he ornamented with a good many works. In 1621 he went to Paris where by order of Louis XIII he painted for the Louvre several pictures which gained for him the honor of knighthood. This mark of distinction caused him to become very vain and insolent, especially to Nicolas Poussin, who was also employed in the Louvre. Fouquieres later on fell into disfavor and died in great misery. He was the teacher of Philip of Champagne. His works are found in Berlin, Hamburg, Copenhagen, Valenciennes, Bordeaux, Grenoble, Nantes, Darmstadt, and New York.

14. LANDSCAPE. H. 26½ in. W. 57½ in. This is a very good example of Fouquieres' work. The olive grove, mountain scenery, and ruins indicate that it was painted in Italy. At the lower left are two hunters ready to shoot a deer and some birds which they have startled from their rest. A picnic party is in the lower right, with a number of other figures here and there. The distant mountains and sky are beautiful. A cool atmosphere breathes through the whole scene.

CANO, ALONZO. Spanish School. Born in Granada, 1601; died there, 1667. His father, Miguel Cano, an architect, gave him his first lessons. Later he studied sculpture under Montanes and painting under Pacheco and Juan de Castillo. He was painter, sculptor and architect. In 1625 when Herrera, the sculptor, was his teacher, he produced three wonderful colored statues, conceived and executed in a noble, simple, classical style that rightly earned for him the title of the "Michelangelo

No. 14. LANDSCAPE, *Jacques Fouquieres*





of Spain." In 1637 Cano went to Madrid and was made Master of the Royal Works, painter to the King, and first in rank among the instructors of Don Baltasar Carlos. He contributed plans for several palaces, city gates, and a triumphal arch for an entrance to the villa of Maria Anna of Austria, wife of Philip IV. In 1650 he became architect of the cathedral of Toledo. Cano was unjustly accused of having murdered his wife and was ordered to leave Madrid. He went to Valencia and gained great success there as a painter, entering a Carthusian monastery so as to be able to devote all his time to painting. Tardy justice was done him when he returned to Madrid. He was restored to royal favor, but soon entered the Church and on taking orders became a resident of Granada. He presented many paintings and statues to the churches of Granada and Malaga. A counsellor of Granada once ordered a statue of St. Anthony from Cano, and when he was charged one hundred ducatons for the work, he complained that it was too much. "It has taken fifty years of study to produce this," Cano replied, hurling the statue to the pavement. For this indignity he was suspended by the Chapter of Granada, but he was restored by the king in 1658. The earlier works of Cano are not strong in color and have little originality, but his later pictures, which fill the churches of Granada and Malaga, are splendid in drawing, brilliant in color, full of imagination and bold design. His flesh tints are pure, the pose of his figures statu-esque, and the lines vigorous and classical. Cano also had a profound knowledge of chiaroscuro. His life was exemplary except for his ungovernable temper. It is related that often when he had no money for alms he would make a drawing for the beggar to sell. His works are found in Berlin, Munich, St. Petersburg, Madrid, Granada, Malaga and elsewhere.

15. ST. BRUNO. H. $52\frac{1}{2}$ in. W. 39 in. A three-quarter figure of the saint, life size, clothed in the white Carthusian habit. The figure, standing before a crucifix is rightly placed on the canvas. The whole picture is extremely broad and very simple, showing the master's skill.

PUGLIO, DOMENICO. Florentine School. Born, 1475; died, 1527. Pupil of Ghirlandajo, but became an intimate friend of Andrea del Sarto whose style he followed, often assisting him in his works and painting from his design pictures which were mistaken for the productions of that great master. He had an excellent knowledge of design and composition. His tints are beautiful, clear and harmonious.

16. MADONNA AND CHILD. Panel. H. $29\frac{1}{2}$ in. W. $22\frac{1}{4}$ in. This painting resembles very much the work of Andrea del Sarto. The Madonna is dressed in light-red with a mantle of blue, lined with green. The background is very dark. The model for the Madonna was no doubt the wife of Andrea del Sarto.

PRIMATICCIO, FRANCESCO. School of Bologna. Born in Bologna, 1504; died in Paris, 1570. Pupil of Innocenza da Imola and of Bagnacavallo; went to Mantua in 1525 and assisted Giulio Romano in the Palazzo del Te and elsewhere. He was invited to France in 1531 by Francis I, where he worked under Rosso in the decoration of the Chateaux at Fontainebleau. He is said to have executed the first stucco and the first frescoes of any account in France. A violent rivalry and jealousy arose between Rosso and Primaticcio, to quiet which the king sent Primaticcio to Rome to purchase antiques in 1540. He executed his commission very happily; and in a short time collected a hundred and twenty-five statues and busts and procured moulds of the most celebrated statues that were not for sale. He was recalled in 1541 to finish the work left by Rosso who had died. He did this so satisfactorily that the king conferred on him the Abbey of St. Martin at Troyes with an annual income of 800 crowns which he enjoyed as long as he lived. After the death of the king he continued in the royal service under Henry II, Francis II, and Charles IX. Besides the work in Fontainebleau he decorated with mural paintings the Chateaux of Chantilly and of Beauregard, the pavilion of Menden, and other buildings. He charms the eye with the attitude of his figures, his color, his draperies, and his air of originality. His easel pictures are found in Paris, Vienna, Castle Howard, England, and elsewhere.

17. MADONNA OF THE GREEN CUSHION. H. 28 in. W. $23\frac{3}{4}$ in. The Madonna is nursing the Child Jesus. St. Joseph stands in the background. A beautiful composition especially pleasing in color.

BARTOLOMEO, FRA. Florentine School. Born, 1475; died in Florence, 1517. He was a member of the Dominican Order. His work as a painter characterizes the transition of the Renaissance from its early period to the time of its greatest splendor. According to Vasari the artist, influenced by Savonarola's preaching, threw his secular and mythological designs into a bonfire. After Savonarola's tragic end (1498) Bartolomeo en-



No. 15. ST. BRUNO, *Alonzo Cano*



tered the same order to which the reformer belonged and gave up his art, though later he resumed his work in the style of Fra Angelico, and also in part, in the style of Massaccio and Pilippino. He was influenced later by Leonardo da Vinci. His "Last Judgment" drew the attention of Raphael who visited him. The friendship of these two artists was beneficial to both, for Bartolomeo instructed Raphael in coloring and the folding of draperies, and in return Raphael taught Bartolomeo the rules of perspective. The Dominican approached Raphael in grace and grandeur of design, and surpassed him in the boldness of his relief and the rich impasto of his coloring. Some years later Bartolomeo visited Venice, Rome, and Lucca. In his work depth of religious feeling and the dignity suitable to sacred subjects find adequate expression in accordance with the advance in the technique of the art of his time. After Leonardo, to whom he was greatly indebted, Fra Bartolomeo may be considered the greatest painter of the Florentine School. None excelled him in dignity of style; none equalled him in the management of drapery, the harmonious use of color, the stateliness of composition. His altar pieces have that nobility which springs from the symmetry of their arrangement and the perfect balance of their parts. Their beauty is the beauty of repose, of self-contained though earnest expression of harmony between attitude and action. His works are found in Florence, Milan, Lucca, Rome, Berlin, St. Petersburg, Paris, Vienna and elsewhere.

18. DEPOSITION, attributed to Fr. Bartolomeo. H. $20\frac{3}{4}$ in. W. 54 in. No doubt this picture was originally a trifle larger. Two angels are lifting the body of Jesus. Near His feet are the three Marys. The colors are beautiful, especially so the tints in the face of the Madonna. The dead flesh of Our Saviour is also well rendered.

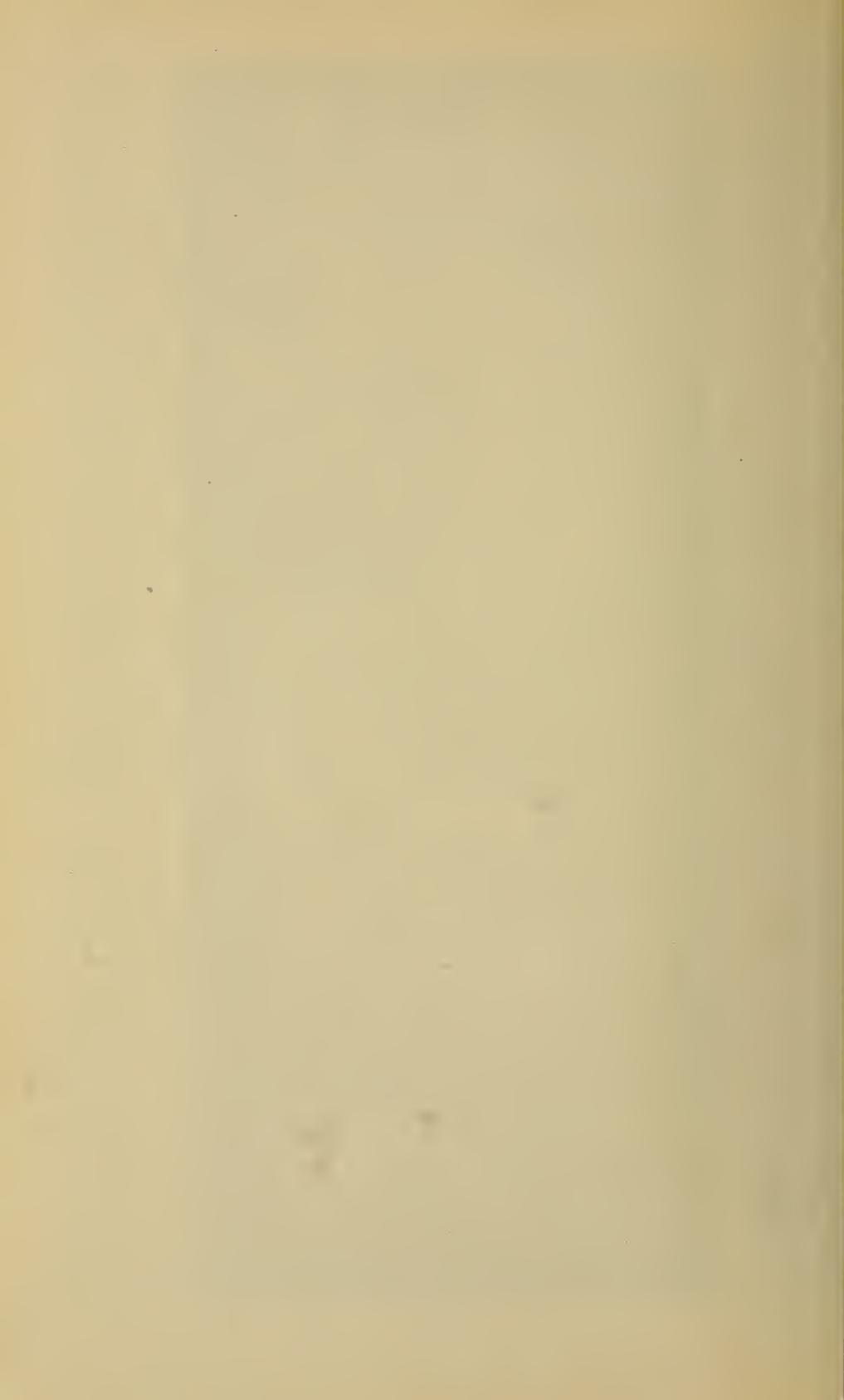
19. MADONNA AND SAINTS. Italian School. Artist unknown. H. $24\frac{3}{4}$ in. W. $64\frac{1}{2}$ in. In an extract from the Bulletin of the National Society of Antiquarians of France, session of April 19, 1882, we read the following: "It was not until just recently, and after a very long search that I discovered what had become of the painting of the fourteenth century. It was transported to America, to the state of Indiana, where it constitutes one of the principal ornaments of the magnificent University of Notre Dame. The picture unfortunately suffered during the transportation, and was restored by an artist in Chicago; and if this restoration was to an advantage by ren-

dering the lower part of the painting more intelligible, which was before completely indistinct, on the other hand it was evidently changed considerably in the upper part which contains the heads of other personages." The Blessed Virgin, holding the Infant Jesus, is seated on a semicircular throne. Kneeling on her right are two haloed women wearing the Brigitine habit, while on her left are two kneeling princes with royal crowns and haloes. Four nude angels are on the back of the throne. The background is dark, and decorated by scroll-work. The whole picture is flat and decorative, typical of the work of that time. It was painted between 1385 and 1392, and was hung in the home of St. Bridget in Rome, now a chapel, in which the saint died on July 23, 1373. Pope Pius IX gave this house to the Congregation of Holy Cross, and the picture was brought to America after the founding of Notre Dame. The interpretation of this primitive is difficult. Apparently the haloed women represent St. Bridget of Sweden and her daughter, Catherine; but as St. Catherine was not canonized until 1482 she had no right to the halo at the time the picture was painted, unless the artist anticipated the decision of the Church. The two princes could hardly represent Swedish kings, for Eric was the only saint among them. They may be contemporaries of St. Bridget, for instance, St. Louis of France, and his brother Robert, Count of Artois, who was regarded as a martyr. They may perhaps represent Ulf Yudmarson, husband of St. Bridget, and her son Karl Ulfsson, but of course they had no right either to the crown or the halo.

CANALE, ANTONIO, called Canaletto. Venetian School. Born in Venice, October 18, 1677; died there April 20, 1768. Pupil of his father Rinaldo Canale, a theatrical painter. Following his father's occupation at first, he acquired great readiness of hand and fertility of invention. About the year 1719 he abandoned scenery painting and went to Rome where he studied nature and painted ancient ruins, particularly the effect of light and shade in the handling of which he became an adept. Returning to Venice, he painted, numerous scenes of his native city with a clear, firm touch and with the most facile mastery of color in deep tones. He excelled in painting architecture, in aerial perspective, and in rendering slightly ruffled water. His paintings in this particular range still remain unrivaled. His coloring is wonderfully beautiful, and his drawing precise and accurate, perhaps on account of his use of the camera lucida. In some of his pictures the figures were painted by Tiepolo, but this is not so in the case of our example. He

No. 18. DEPOSITION, *Fra Bartolomeo*





visited England twice and painted many successful pictures there. His works are found in Venice, London, Paris, St. Petersburg, Florence, Berlin, Munich — in fact there are few large collections without paintings by him.

20. ST. MARK'S SQUARE, VENICE. H. 70 in. W. 101½ in. In the foreground between the Doge's palace and the library is the Bucentaur, ready to be rowed out to sea for the marriage of the Doge with the Adriatic, a ceremony that was carried out with pomp and splendor every year at Venice on Ascension Day to commemorate the victory of the Venetians over the Turks. This is a splendid example of Canale's work and perhaps the largest canvas he ever executed. *Gift of C. A. Wightman, LL. D.*

DOSSI, GIOVANNI. His real name was Giovanni di Nicolo di Lutero, but also Dosso Dossi, which he derived from the village in which he was born in 1479. He died at Ferrara in 1542. School of Ferrara. Pupil of Lorenzo Costa in Mantua. He visited Rome and Venice and studied the works of Giorgione and Titian, but formed his own style which was distinguished by romantic treatment, imaginative power, with rich, brilliant, and often novel coloring. He became a favorite of Duke Alfonso I of Ferrara for whom he painted a number of pictures. The poet Ariosto, whose portrait he painted, enrolled his name in conjunction with those of Leonardo, Michelangelo, Raphael and Titian in the poem "Orlando Furioso." Many of his frescoes still remain in the ducal palace at Ferrara, and his paintings can be studied in the cathedral and churches of Modena, in the Louvre, and in the galleries of Dresden, Berlin, Milan, Vienna, Florence and Rome.

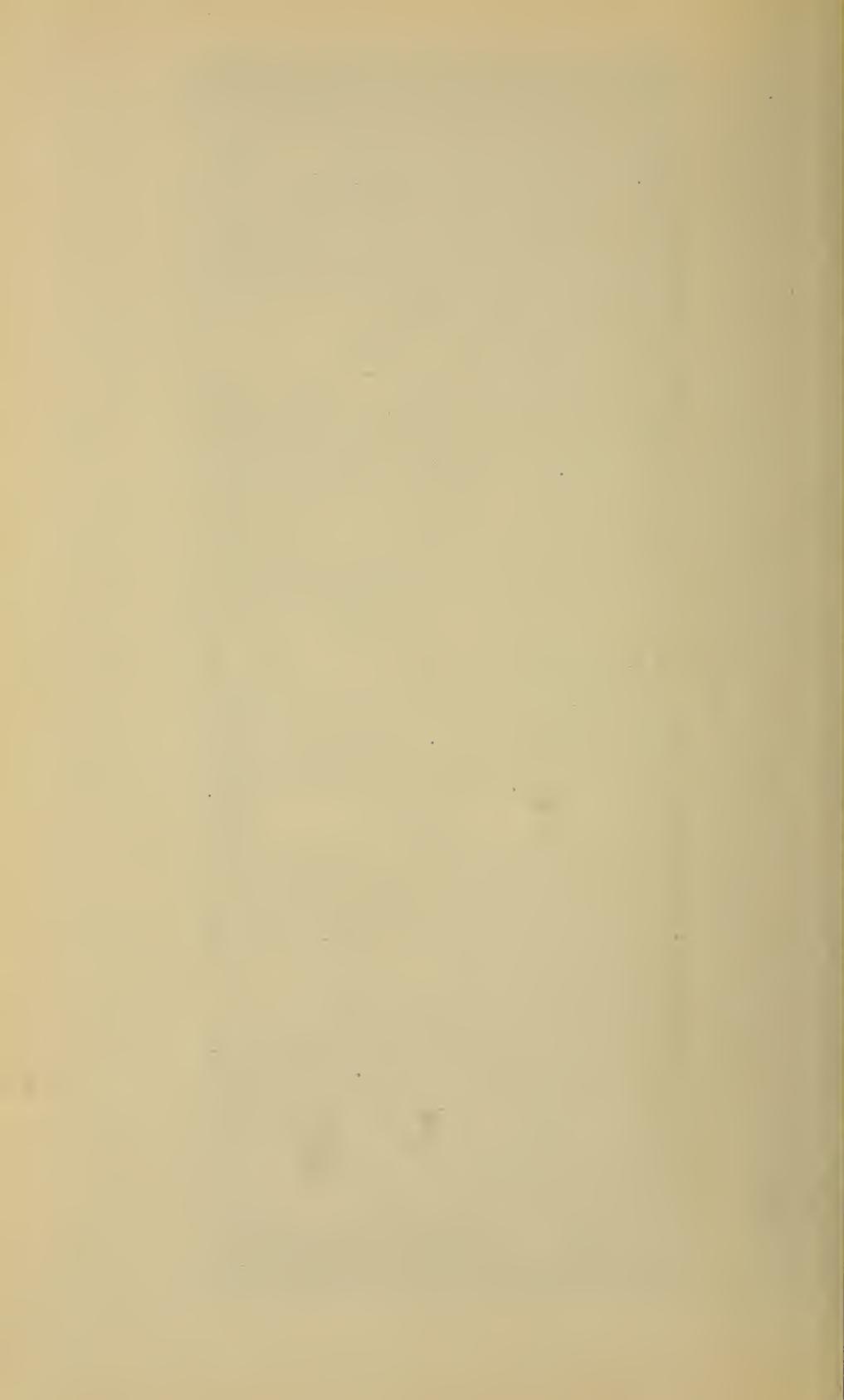
21. A SOLDIER MARTYR. H. 18½ in. W. 39 in. Attributed to Dossi. This picture was originally larger. The figure is well drawn; the construction of the hands and the foreshortening of the face are especially good.

CALIARI, PAOLO, called Paolo Veronese. Venetian School. Born in Verona, 1528; died in Venice, April 19, 1588. Pupil of Antonio Badile, a Veronese painter of some repute. He first worked at Verona, Mantua, and Castelfranco, then went to Venice in 1555 to decorate the ceiling of San Sebastiano. In 1561 when Titian saw his paintings in a castle near Vicenza he selected him to carry out some decorations in the great hall of the Library of St. Mark, and his three medallions

were successful in winning for him the gold chain offered for the best work in the library. In 1562 he painted the "Marriage of Cana," now in the Louvre, following it by many large banqueting scenes. In 1566 he went to Rome and carefully studied the works of Michelangelo and of Raphael, but soon returned to Venice where he spent the remainder of his life. He was a painter of prodigious facility and untiring energy. His works are exceedingly decorative, splendidly composed, glowing with gorgeous color; but there is no trace of religious feeling in his paintings. The subjects were treated by him purely as offering good possibilities for pictorial representation, and he introduced historical characters into his gorgeous scenes quite irrespective of historical unity, merely with a view to decorative charm. His aim was magnificence, and the Church of San Sebastiano is a splendid monument of his masterly skill in decoration. In "Darius before Alexander" every noble quality of the painter is seen to perfection. The coloring is superb, the touch sparkling and crisp, the composition unrivalled, while the stately male figures and beautiful women are worthy of all praise. Crowds of people masterfully handled as mere accessories and groups of massive architecture, inserted merely to shed glory on a scene are characteristics of his style. Titian once told Paolo: "You are the ornament of Venetian painting." A while later Annibale Carracci proclaimed him "the first man in the world," and Guido Reni preferred him to all other artists. According to Kenyon Cox and Blashfield, two great artists and writers of our own time, the art of painting reached its highest point under Veronese. The sobriety of his imagination and the solidity of his workmanship are phenomenal. In mastery of drawing he had no superior anywhere except two or three of the great Florentines; in composition Raphael alone surpassed him. He was a technician whose facility of execution has never been equalled, and his treatment of color is so perfect that it never fails to excite one's admiration. He contained in himself more of the qualities that go to make a great painter than any man who ever lived. "For a thorough and adequate knowledge of every part of his profession it would be impossible to name his equal, and if respect to the achievement in one or another direction of this or that mighty artist forbids us to call him the greatest of masters, we may yet, with assurance, proclaim him the completest master of the art of painting that ever lived." (Old Masters and New, Cox.) His works are found in the principal cities of Europe.

No. 19. MADONNA AND SAINTS, *Italian Primitive*





22. BANQUET IN THE HOUSE OF THE PHARISEE. H. 25 $\frac{1}{4}$ in. W. 51 $\frac{3}{4}$ in. This is the original sketch for the large painting which hangs in the Brera in Milan. A few changes were made in the large painting. The figure above the head of Jesus which is almost in full face and draped in white is repainted in full profile draped in black in the large picture; the other changes are of minor importance.

HEALY, GEORGE PETER ALEXANDER. See page 12.

23. CARDINAL VAUGHN. H. 47 in. W. 36 in. A three-quarter figure of the Cardinal seated in a chair. He is clad in a black cassock trimmed in red, and wears a red zuchetta. It is a striking portrait with a vivid green background. *Gift of the artist.*

24. A RIVER SCENE. Italian School. H. 22 $\frac{1}{4}$ in. W. 40 in. On the bank in the foreground are the remains of an old boat; across the center are the grand ruins of an old bridge; in the distance are some rocky hills with a light cloudy sky. There are two men rowing a boat at the left and two figures near a house at the right, behind the bridge. This picture was painted by a follower of Salvator Rosa. *Gift of C. A. Wightman, LL. D.*

25. ST. MARGARET OF CORTONA. French School. H. 31 in. W. 38 in. The saint is dressed in yellow and white and wears a deep blue mantle. She is at the right in the shade of a dark brown forest, fleeing from a seven-headed monster which pursues her from the left. No doubt this monster represents the seven capital sins. It is a twilight scene and a glow comes over the blue mountains in the distance. The painting is masterly.

HEALY, GEORGE PETER ALEXANDER. See page 12.

26. PORTRAIT OF ARCHBISHIP RIORDON OF SAN FRANCISCO. H. 62 in. W. 41 $\frac{3}{4}$ in. A three-quarter figure of the Archbishop, dressed in purple and seated in a red plush chair; the background is olive, mottled with dull red. The composition and expression are good, and the technique is superb. *Gift of Healy's daughter.*

LE BRUN, CHARLES. French School. Born in Paris, February 24, 1619, and died there February 12, 1690. Pupil of Perrier,

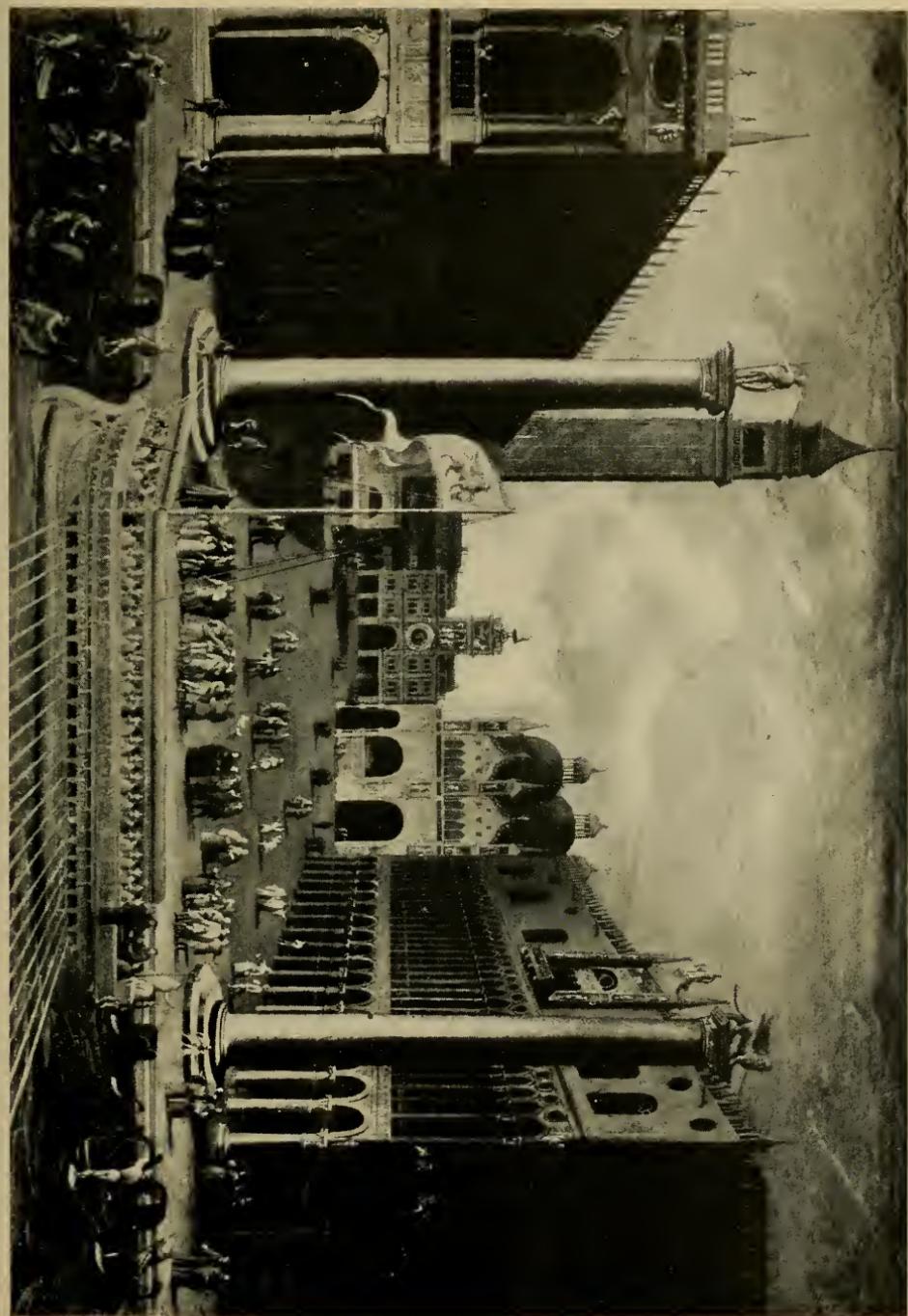
Vouet, and Nicolas Poussin. At the age of fifteen he attracted attention by several pictures painted for Cardinal Richelieu and in 1642 he was taken to Rome by Poussin. After six years he was recalled to Paris where he was received into the Academy and was made court painter to Louis XIV. In 1662 the King gave him the general care of all the works of art in the royal buildings and made him director of the Gobelin tapestry works recently founded. He was styled "a person skillful and intelligent in the art of painting designs for tapestry, sculpture, and other works, to see that they were correctly rendered, and to direct and oversee all the workmen employed." Later he became director of the Academy of Painting. In 1666 Le Brun induced the King to found the French Academy at Rome, and was made prince of the Academy of St. Luke. After the death of Colbert the fortunes of Le Brun declined, and the enmity of Louvois brought so much trouble upon him that he became sick and died. He was an extremely able and prolific painter, excelling in scenic works; he was inspired by grand ideas, and possessed not only a fine sense of color but also a good knowledge of decoration; still, his works were somewhat dull, and the influence he exercised over French art was not wholly to its advantage. He will be remembered more for his splendid designs of Gobelin tapestry than for his paintings. He originated almost all the cartoons for the early work of the Gobelin factory, but more than that, he was responsible for decorations and statues at Versailles and for a long series of allegorical paintings at Sceaux and Marly.

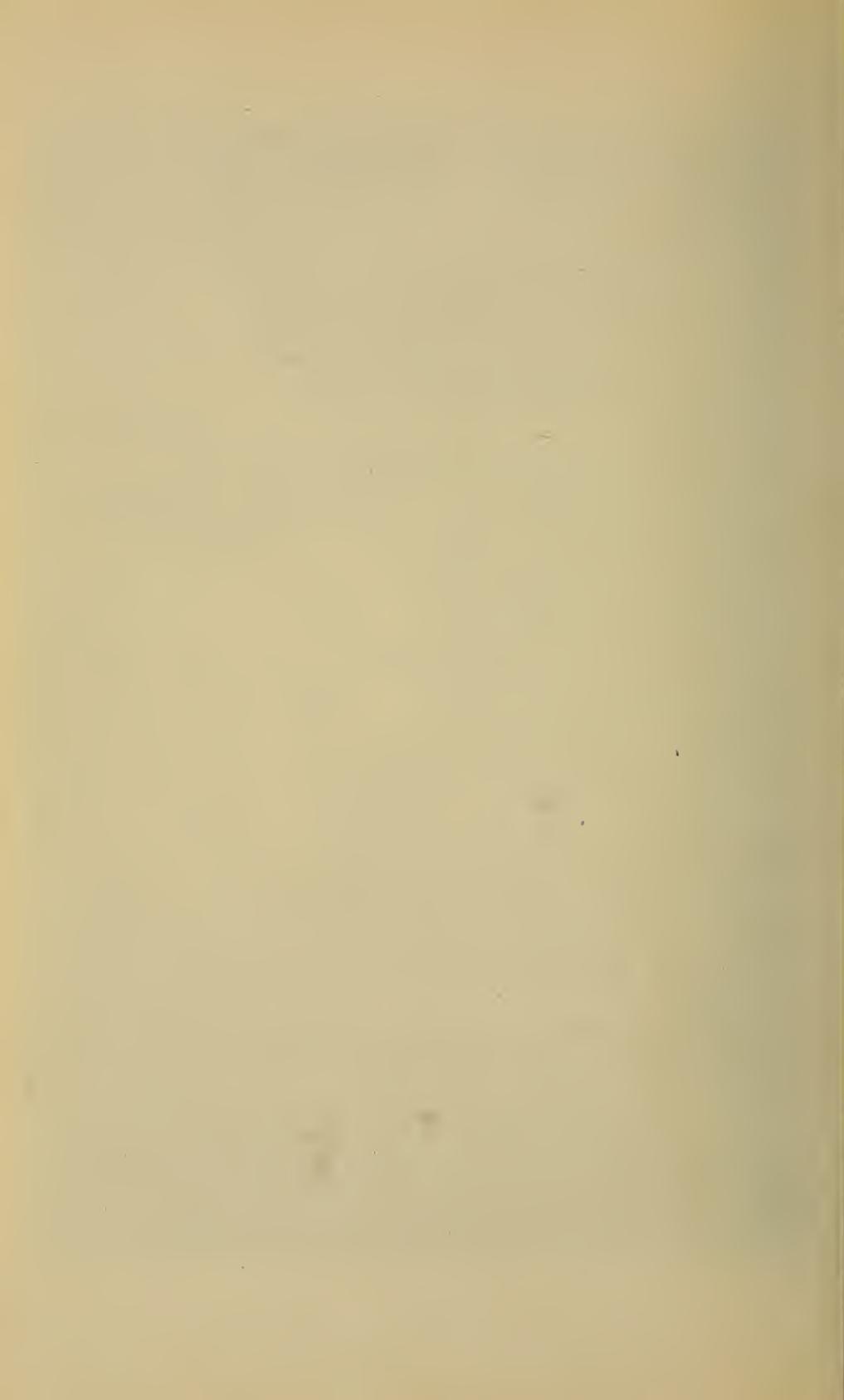
27. PORUS IN BATTLE. H. 26 in. W. 42 in. This series of historical paintings from the life of Alexander, ordered by Louis XIV in 1660 for reproduction in Gobelin tapestry, was painted in 1661-1668. The pictures represent Porus in Battle, the Battle of Arbela, Alexander and Porus, Passage of the Granicus, Tent of Darius, and Alexander in Babylon. Porus in Battle was designed but not painted in the large. In composition this is perhaps the best of Le Brun's battle scenes. There are trees on both sides, and a pyramid is raised against the sky; masses of men on horses and elephants put a world of spirit and action into the picture.

LE BRUN, CHARLES. See page 39.

28. BATTLE OF ARBELA. H. 25½ in. W. 41¼ in. This is a sketch for the large painting in the Louvre which is 15 feet, 5 inches high, by 41 feet, 4 inches wide. According to Q. Curtius IV, the soldiers of Alexander saw in the height of

No. 20. ST. MARK'S SQUARE, *Canaleto*





battle an eagle hovering over the head of Alexander, which Aristander, the chief soothsayer of the king, pointed out as an infallible omen of victory. The Macedonians pressed on with renewed vigor, and Darius, who was mounted on a lofty chariot, seeing all hope lost, sought safety in flight. Alexander is in the center with the eagle overhead, Aristander is immediately behind him; at the right is Darius mounted on a chariot, his tents on fire and his army routed.

BAROCCI (Baroccio), FREDERICO. Roman School. Born at Urbino in 1528 and died there in 1612. Son and pupil of Ambrogio Barocci; afterward studied under Menzocchi and Franco at Urbino. In 1548 he went to Rome and spent four years studying the works of his great townsman Raphael. On his return to Urbino Barocci copied the pastels of Correggio and painted some pictures which brought him much fame. Returning to Rome, where Guido della Rovere was one of his patrons, the artist together with Frederico Zuccaro, received from Pius IV a commission to decorate the little palace of the Bosco di Belvedere in the Vatican. At this time, it is said, he was poisoned at a banquet given him by some painters who were jealous of his success. For four years he was unable to work at all, and for the rest of his life but a few hours a day. It is easy to see that he endeavored to resemble Correggio in the sweetness of his tints, in the harmony of his coloring, in the graceful air of his heads, and in the arrangement of his draperies. His sister was the model for the Madonnas, and her child for the Bambinos. His works are numerous and are found principally in Urbino, Assisi, Corona, Arezzo, Florence, and in the Escurial.

29. RETURN FROM EGYPT. H. 53 $\frac{1}{4}$ in. W. 44 $\frac{1}{2}$ in. The Holy Family is represented resting beside a spring under a cherry tree. The composition is excellent; the colors, clear and harmonious, are handled very much in the style of Correggio; and the facial expressions are beautiful. This picture was painted for a certain Cardinal Cibo.

LE BRUN, CHARLES. See page 39.

30. THE DEFEAT OF PORUS. H. 25 in. W. 41 $\frac{1}{4}$ in. This is a sketch for the painting in the Louvre, the height of which is 15 feet, 5 inches and the width 41 feet, 4 inches. King Porus, having been defeated on the banks of the Hydaspes, in India, was carried a prisoner before Alexander, who asked him how

he wished to be treated. "Like a king," replied Porus (Plutarch, Alex.). Alexander on horseback, attended by his principal officers, extends his hand to Porus, who, wounded, is sustained by three soldiers. In the background is the battlefield.

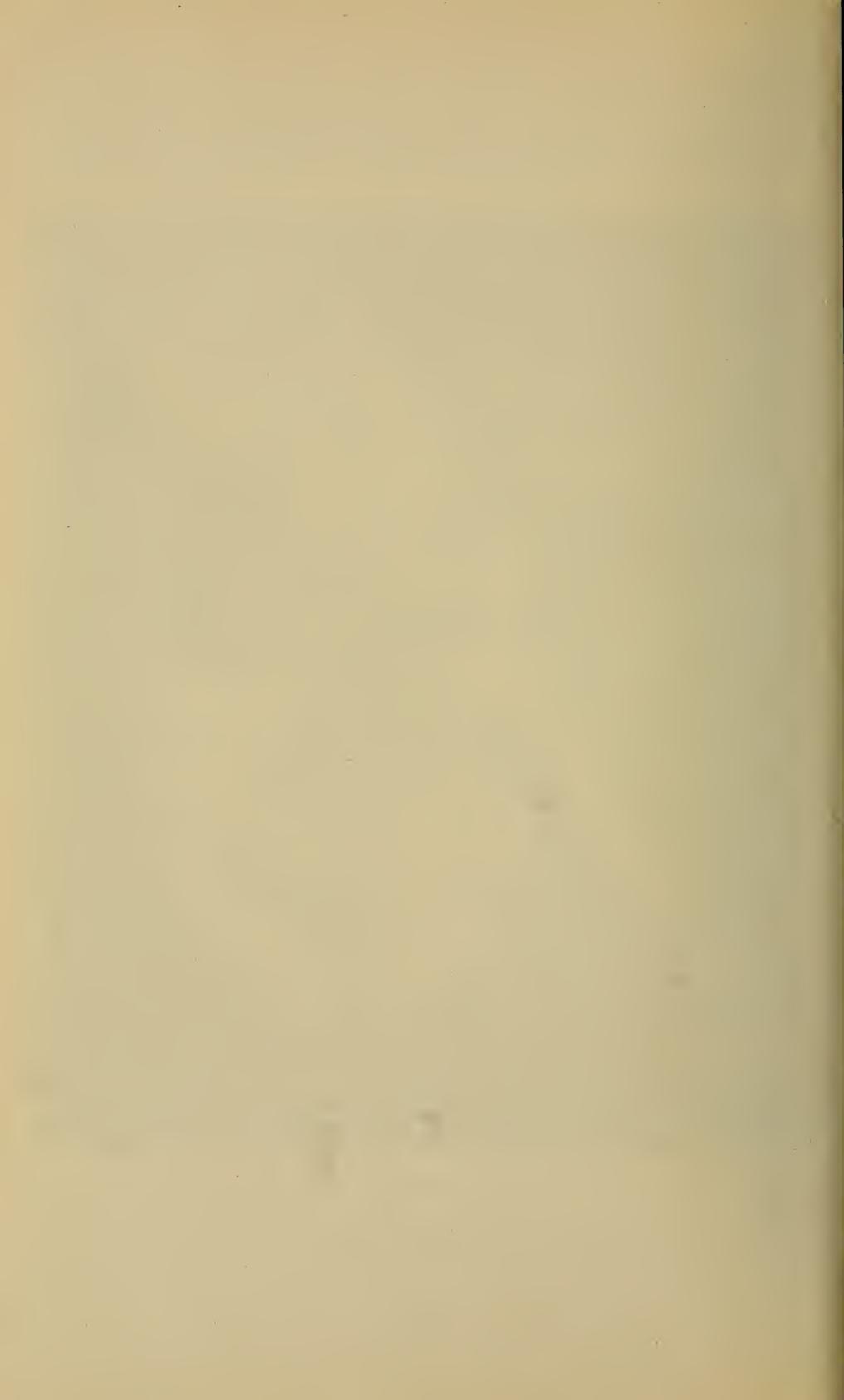
COURTOIS, JACQUES, named Le Bourguignon (Il Borgognone); in Italy called Jacobo Cortese. French School. Born at St. Hippolite, French-Comte, 1621; died in Rome, Nov. 14, 1676. Pupil of his father, Jean, and of Cerquozzi. At the age of fifteen, while visiting Milan, a French officer induced him to enter the army. Here he sketched the marches, attacks and skirmishes that he witnessed. After three years he left the army and went first to Bologna and then to Rome where he painted a number of pictures. Here, on beholding the Battle of Constantine by Giulio Romano in the Vatican, his inclination manifested itself and he took up the painting of military subjects — a branch of art which he carried to the highest degree of perfection. His battle scenes are composed and executed with a vigor peculiar to himself; they display the ardor of a mind delighted with the scene on which it is engaged. His brush is light and free and his execution exceedingly rapid. His figures and horses are drawn with great spirit. While in the height of success he lost his wife, and though he had lived with her in harmony, he was accused of having poisoned her. This accusation determined him to abandon society and he became a member of the Jesuit order. His love for art, however, still remained and he continued to paint with success. His works are found in Rome, Florence, Berlin, Dresden, Cassel, Munich, Paris, St. Petersburg and Stockholm.

31. PAPAL TROOPS ROUTING BRIGANDS. H. 30 $\frac{1}{2}$ in. W. 47 in. This painting presents a whirlwind of action. The Papal troops charge the brigands in a cloud of dust and smoke. A number of dead soldiers and horses with guns and equipment are scattered over the ground. Toward the left are a couple of trumpeteers blowing their instruments. The whole is painted with a marvelous freedom of the brush and is pleasing in color. *Gift of C. A. Wightman, LL. D.*

TUDOR, ROSEMOND (Mrs. Burgess). American School. Born at Buzzards Bay, Mass., June 20, 1878. Pupil of the Boston Museum School under Benson and Tarbell. Member of the Art Association of Provincetown and Newport and of the Washington Art Club.



No. 29. RETURN FROM EGYPT, *Baroccio*



32. PORTRAIT OF DOCTOR ZAHM, C. S. C. H. $54\frac{1}{2}$ in. W. $41\frac{3}{4}$ in. This is a three-quarter figure seated in a high-backed chair. *Gift of the artist.*

LE BRUN, CHARLES. See page 39.

33. THE PASSAGE OF THE GRANICUS. H. $26\frac{1}{4}$ in. W. 42 in. A sketch for the painting in the Louvre, the height of which is 15 ft., 5 in., and the width 33 ft., 9 in. Alexander, contrary to the advice of his generals, crosses the rapid stream at the head of his cavalry under a shower of missiles from the Persians who occupy the opposite bank. He is attacked by Roesaces and Spithridates, two Persian captains, but aided by Clytus, he overthrows them; then the Macedonian phalanx crossing the ford put the Persians to rout. (Plutarch. Alex.)

COURTOIS, JACQUES. See page 44.

34. THE STORMING OF A STRONGHOLD. H. $30\frac{1}{4}$ in. W. 47 in. In the foreground at the right are a number of soldiers on foot advancing to help in the charge on the fortified castle located on an elevation above a river to the right of the center. In the left foreground are a number of mounted officers in consultation. The troops attack the fort with guns and cannon. The fire is returned from the fort; ladders are forced back from the walls, as men try to scale them; and many dead are strewn over the ground. The uniforms of the soldiers are very interesting. The men in the foreground carry arquebuses, with forked rods to serve as rests while they are shooting, and lighted fuses with which to fire the shot. *Gift of C. A. Wightman, LL. D.*

D'HUE, LAMBERTUS. Dutch School. Born 1623, died 1681. In 1653 he painted in Amsterdam; in 1664 he was located at The Hague; and from 1665 to 1676 he again worked in Amsterdam. He is represented by a portrait of Margaret Munter in the Amsterdam Museum.

35. PORTRAIT OF WILLIAM III. H. 50 in. W. 41 in. The three-quarter figure of the King stands clad in armor, with mace in hand and head uncovered. A red bowknot is tied around his left arm above the elbow. On a table before him is a plumed helmet and a pair of gauntlets. A dark curtain is overhead, and the background is an open field. This portrait is signed and dated 1669. *Gift of C. A. Wightman, LL. D.*

LE BRUN, CHARLES. See page 39.

36. GIFT TO ATALANTA. H. $37\frac{1}{4}$ in. W. 51 in. Meleager presents the head of the Calydonian Boar to Atalanta. Meleager and Atalanta stand in the center foreground; four muses are grouped near her and two servants, one of whom is an Etheopian are near him. Several dogs appear at the sides. Two cherubs, one of whom holds a torch, are in the clouds. An opening in the sky illuminates the dark mountainous background. The painting is well composed and represents the scene at twilight. *Gift of C. A. Wightman, LL. D.*

37. ANGEL GABRIEL OF THE ANNUNCIATION. Venetian School. H. $47\frac{1}{2}$ in. W. 29 in. Companion to No. 39, "The Madonna of the Annunciation." The angel holds a branch of lilies while he announces to Mary that she is blessed amongst women. He is dressed in warm-green, with a yellow sash and white undergarment.

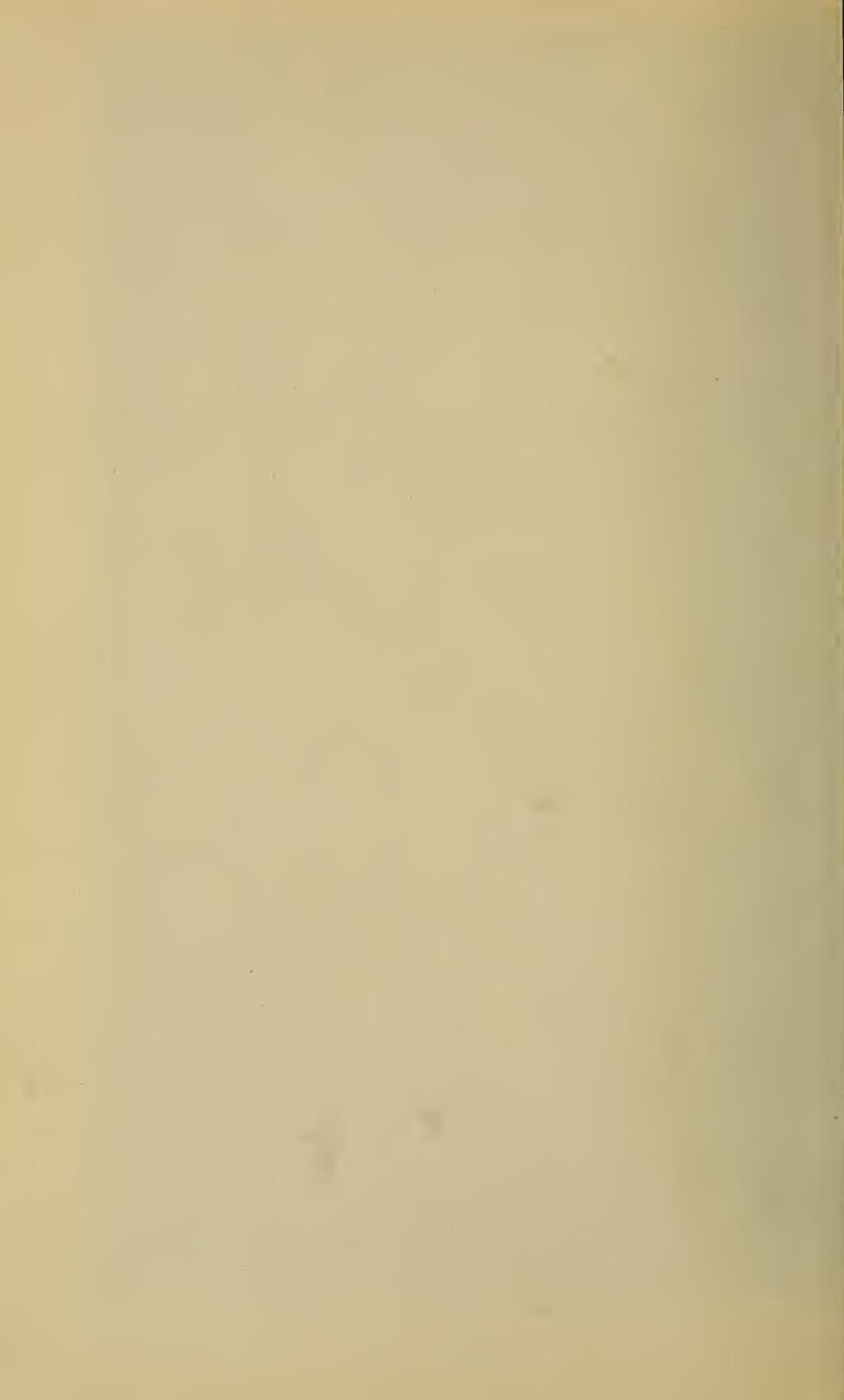
38. MADONNA ENTHRONED. North Italian. Panel. H. $86\frac{1}{2}$ in. W. $40\frac{1}{4}$ in. This painting was executed toward the end of the fourteenth century. The Madonna is clothed in deep-red and blue. The Child Jesus is seated on a pillow on her right knee. Two little cherubs above hold a crown over her head and an Angel clothed in a long, deep-red vestment, with white undergarment, stands on either side. The composition is very good and decorative and the colors harmonize well. It was probably painted by a Venetian artist. *Gift of C. A. Wightman, LL. D.*

39. THE MADONNA OF THE ANNUNCIATION. Venetian School. H. $47\frac{1}{2}$ in. W. 29 in. Companion to No. 37, the Angel Gabriel. The Madonna is kneeling, book in hand, at a priedieu; near her feet is a work basket. She is dressed in pink with a blue mantle and turns around as the Angel addresses her.

BASSANO, JACOBO, real name Jacopo da Ponte. Venetian School. Born in Bassano, 1510, and died there February 13, 1592. Pupil of Francesco da Ponte the elder; afterward pupil of Bonifazio Veneziano. He departed from the methods of his masters and, guided by his own genius, he not only acquired a manner of coloring and designing peculiar to himself but copied all his objects from nature. It was this style that a great number of Flemish artists adopted later on with so much success. Bassano



No. 38. MADONNA ENTHRONED, *Primitive*



was perhaps the earliest of Italian genre painters. He excelled in painting landscapes and animals and chose his subjects from Scriptural scenes in which they could be suitably introduced. In all his paintings the figures were well drawn; as models he employed his wife and children, their servants, and the animals in his courtyard. Although his compositions are neither grand nor dignified, they are distinguished by force and truth; his color is brilliant and natural, his touch free and spirited, and his chiaroscuro and perspective correctly displayed. At times his drawing is inexact and his draperies are destitute of variety. Bassano also excelled in portraiture and painted several remarkable portraits of the Doges of Venice, of Ariosto, Tasso, and other personages of eminence. Lanzi says that Bassano's best painting is "The Birth of Jesus Christ" and not only his best work, but perhaps the best up to that time in the force of tints and chiaroscuro. His principal works are found in Bassano, Venice, Piacenza, Naples, Florence, Paris, London, and Madrid.

40. THE AGONY OF CHRIST IN THE GARDEN. H. $36\frac{3}{4}$ in. W. 44 in. An angel holding a chalice appears to our Lord. In the foreground the three disciples, Peter, James and John, are seen sleeping, while in the distance to the right the mob is approaching with clubs and torches. The figures in the foreground are illuminated by the light which comes from the opening in the clouds around the angel. The chiaroscuro is very strong; the tone of the picture is dark, but the darkness is broken up by trees, fences, rock, etc.

BREUGHEL, PETER. Flemish School. Born, 1525, in Breughel; died in Brussels, 1569. Pupil of Peter Koeck, but was influenced by the works of Jerome Bos. He traveled in France, Switzerland and Italy, but returned and settled in Antwerp where he was elected a member of the Academy in 1551. He painted religious subjects, landscapes, attacks of banditti, gypsies, and pictures of the peasants, in the latter of which he excelled. He was nicknamed "Peasant Breughel." He dealt with scenes from the life of his time and found material even in the vices and shortcomings of humanity. The people adored him, enjoyed his pranks, and delighted in seeing themselves represented quite frankly by so witty an artist. Though he did not seek ugliness, he painted his models as they were, even if they may have been deformed. With an eye for character as well as for physical appearance, he drew men and women correctly and painted them with vigorous yet delicate gradations

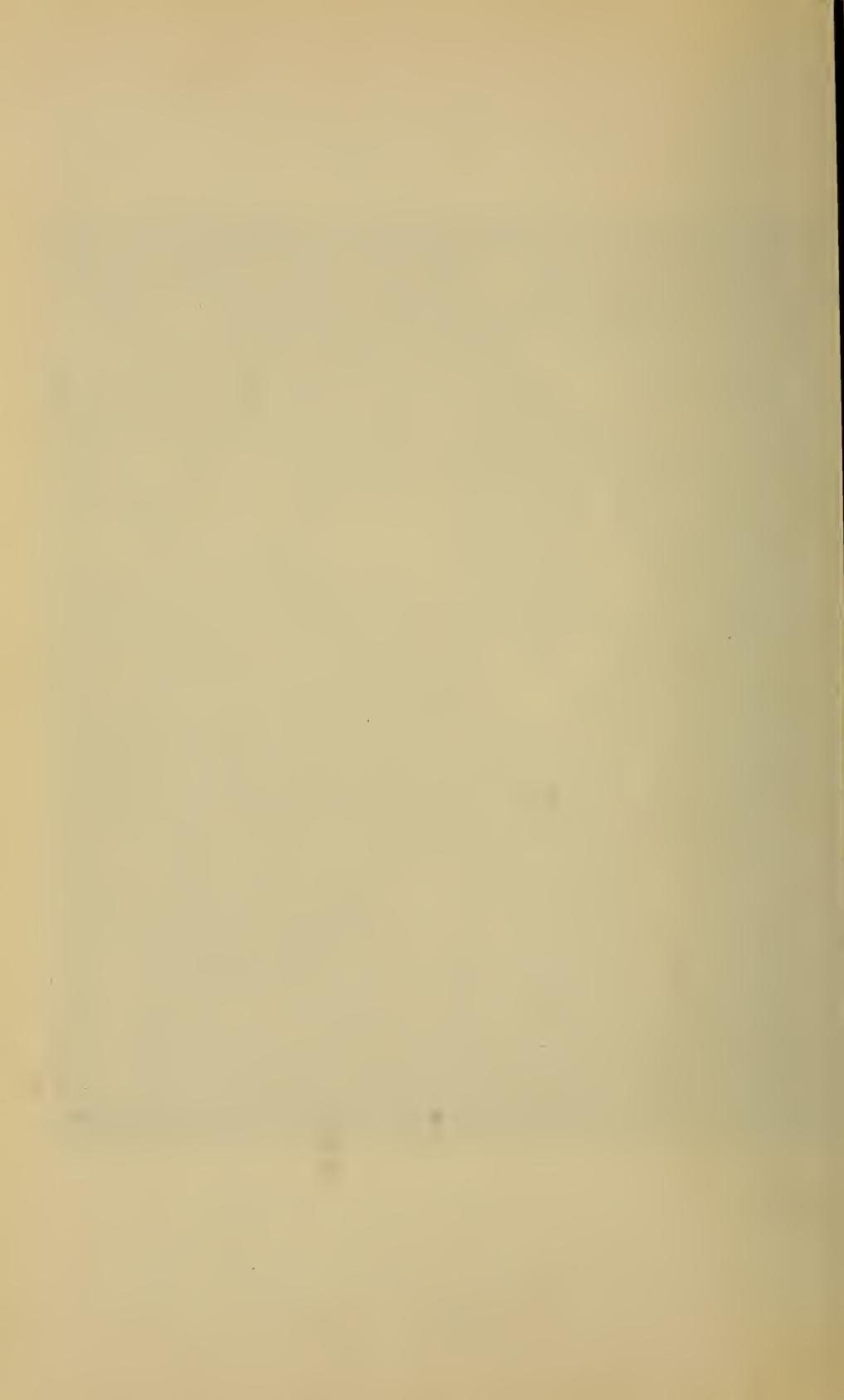
of color. He appealed to the intellect as well as to the senses, though the artist always predominated over the moralist. As a painter he was extremely sensitive to luminous light and to superb patches of color which some building, trees or material presented to his eye. The majority of his pictures and the best of them are in the Imperial Museum in Vienna. It was the desire of Emperor Rudolph II to procure all his painting and he was willing to pay their weight in gold for them. His works are found in Vienna, Paris, Madrid, Munich, Dresden, London, Naples, Florence and elsewhere.

41. A RURAL SCENE. Panel. H. 21½ in. W. 33 in. In the foreground are two robbers attacking some men, one of whom has been killed. The color is brilliant and mellow, a chestnut brown contrasted against a grey and blue-green background and sky. In the silvery distance on a hill is a windmill, and a gibbet from which a body hangs in warning. The luminous sky at the left contrasts strongly with the dark brown trees in the foreground, then fades away with indescribable softness as it reaches the dunes in the distance. Only an artist who is sensitive to such aspects of nature could have rendered this scene. *Gift of C. A. Wightman, LL. D.*

POUSSIN, GASPARD DOUGHET. See page 20.

42. LANDSCAPE. H. 24 in. W. 20 in. There are three persons in the foreground, one of whom is fishing in a dark pool. Back of the figures are some dark-brown rocks and trees, and in the distance are blue mountains and a luminous sky. The picture is painted with a free hand.





Gallery B

RIBALTA, FRANCISCO DE. Spanish School. Born, 1550; died, 1628. Studied in Valencia and afterwards in Italy, where he was influenced by Raphael, Sebastiano del Piombo and the Carracci. His best works are remarkable for grandeur and freedom of drawing, good taste in composition, and correctness of anatomy. Ribalta was an indefatigable worker. His painting are found in Madrid, Valencia, Munich, St. Petersburg and elsewhere.

43. HEAD OF A MONK. H. $14\frac{1}{2}$ in. W. $11\frac{3}{4}$ in. On wood. Life-size head of a Franciscan friar, beautifully modeled.

GIORDANO, LUCA. School of Naples. Born in Naples, 1629; died there, 1704. He studied first under his father, who was so eager to make use of his talents that he scarcely allowed the youth time to eat his meals and continually urged him on in his work by repeating incessantly, "Luca, fa presto" (Luca, make haste). Fa Presto became Luca's nickname. Attracted by the works of Ribera, Luca entered his school and made such surprising progress that before the age of thirteen he displayed a fertility of invention and a facility of execution unparalleled in the annals of art. He worked next in Rome with Pietro da Cortona for three years, then visited other cities of Italy copying the great masters, and in 1692 he was invited to Spain by Charles II who gave him title, honor and wealth. In the short space of two years he painted in fresco the stupendous ceiling of the church and the staircase of the Escurial. He also painted in the palace of Buen Retiro, the Cathedral of Toledo, and other churches. Returning to Italy in 1702, he was cordially welcomed by Clement XI, and settled in his native city where he received so many commissions that he could scarcely supply the demand, though he painted with wonderful rapidity, as is evident from a fine picture of St. Francis Xavier for the church of the Jesuits which he completed in a day and a half. Probably no artist ever produced as many pictures as he, not even Tintoretto. Lanzi says that his facility was due not only to the rapidity of his pencil but also to the quickness of his imagination by which he was enabled clearly to perceive from the commencement of the work the result he intended without hesitating to consider the component parts, or doubting, proving, and selecting like other painters. He had a wonderful memory which retained every-

thing once seen, and painted pictures in the style of Dürer, Bassano, Titian, Rubens, Ribera, Guido, Raphael and others, which may be taken for productions by the masters, and some of which brought three times the price of his own designs. From imitating so many masters he formed a manner, combining the style of nearly all of them, and the undisguised imitator is evident in all his works, so that he can have little claim to independence or originality. There are a few etchings by this artist executed in a free spirited and masterly style. Giordano was the last of the great Italian painters. His works are found in Naples, Rome, Madrid, Florence, Paris, Vienna, Dresden, Munich, St. Petersburg and elsewhere.

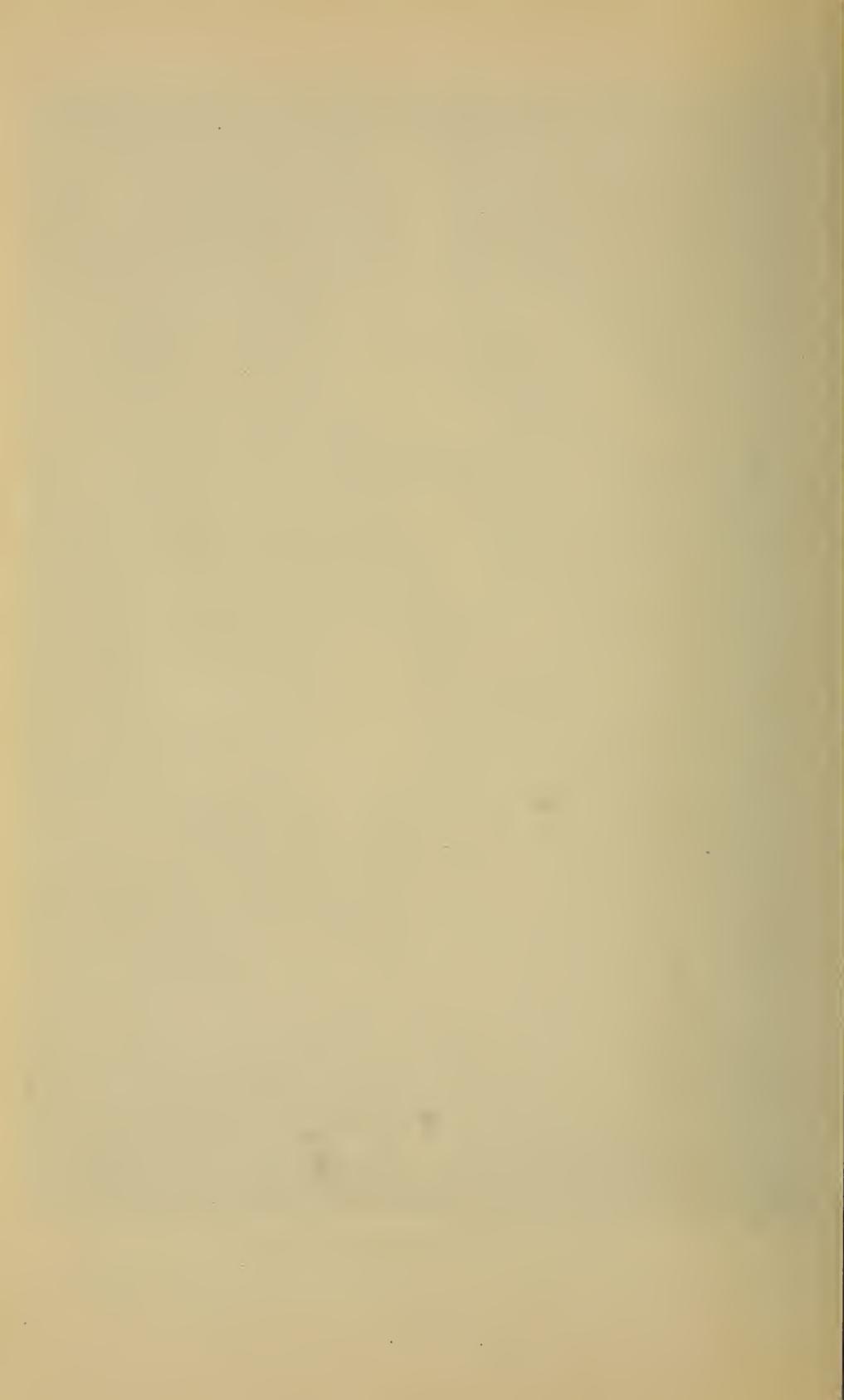
44. HEAD OF AN APOSTLE. H. $17\frac{3}{4}$ in. W. 14 in. This sketchy head was modelled with quick, broad strokes of the brush, and is a good example of this master's work.

Roos, PHILIP PETER, surnamed Rose di Tivoli. German School. Born in Frankfort, 1655; died in Rome, 1705. Landscape and animal painter. Pupil of his father, Johann Heinrich Roos, in whose style he painted in his earlier years. In 1677 he went to Rome and studied under Brandi whose daughter he married; later he settled in Tivoli, whence his surname. When Roos arrived in Rome everything excited his admiration, and he studied with such ardor as to astonish his comrades. Always first and last at work, he soon acquired great ease and quickness in painting from nature. It is said that he produced a remarkable picture with a figure and animals for Count Martinez in the short time of half an hour. Though he was born in Germany, the Italians regard him as belonging to their school and as their most clever animal and landscape painter. His extreme facility did not hurt his works; everything is true and denotes an exact study of nature. His drawing is perfect, his touch broad, direct, and full; his groups are distributed with art and intelligence; his skies are light and transparent; his groundwork is well managed though in a heavy brown tint at times; his views are exact imitations of what he saw. Italy is rich in this man's work. He is also represented in the Louvre, in the imperial gallery of Vienna, and elsewhere.

45. PASTORAL SCENE. Round, 15 inches in diameter. A man on a mule, another on foot, with a dog, are driving their stock along the country road. The action is very good and the brushwork spontaneous.



No. 48. JUDITH, *Domenico Fetti*



LANFRANCO, CAV. GIOVANNI. Roman School. Born in Parma, 1581; died in Rome, November 29, 1647. Pupil of Agostino Carracci at Ferrara. At the age of sixteen he painted a picture of the Madonna and saints which was greatly admired and placed in a chapel of St. Agostino in Piacenzo. Lanfranco also studied the works of Correggio, Raphael, and Caravaggio. At the age of twenty he lost his instructor and went to Rome where he assisted Annibale Carracci in the Farnese Palace. In the cupola of St. Andrea della Valle where he had to compete with the works of Dominichino, he exerted every power he possessed and produced a wonderful work of art. It represents on an immense scale — some of the figures are twenty feet high — the Madonna seated in the clouds, surrounded by saints, contemplating the figure of Christ, which is in the upper part of the picture and from which emanates a celestial light that floods the whole composition with tenderness and harmony. This celebrated work may well be placed among the greatest of its kind; it ranks next to the domes of Correggio for grandeur and judgment of composition, boldness of design, and daring foreshortening. In 1648 Lanfranco went to Naples to paint the cupola of the Gesu which he completed in a year and a half. On returning to Rome he was employed by Pope Urban VIII to paint a series of subjects from the Passion of Christ for the chapel of the Crucifix. The Pope, highly pleased with these efforts, conferred upon Lanfranco the honor of knighthood. He died after his last and most feeble work in the church of St. Carlo in Catenari. Like those of his great model, Correggio, the creations of Lanfranco are grand, his foreshortening bold and daring, his brush lively and animated, his groups artfully combined, and his draperies cast with taste and judgment. His compositions are ingenious, though sometimes tumultuous and confusing, and his designing is rather negligent than incorrect. Relying on his natural endowments for fame he bestowed little study upon his paintings, which are often deficient in expression, seldom harmonious, and occasionally characterized by the violent contrasts of Caravaggio. Lanfranco was also a talented etcher. His works are found in Rome, Florence, Naples, Venice, Paris, Berlin, Munich, Vienna, Madrid, Amsterdam and elsewhere.

46. STUDY FOR A MURAL. H. 13 in. W. 17½ in. Jupiter with Venus and Cupid are seated in the clouds, with figures below representing Geography, Oratory, Astronomy, History and Alchemy. On the right is a small, round temple surrounded by Corinthian columns. The composition is weak-

ened by the addition of the buildings on the right. The drawing and foreshortening of figures are perfect and the colors harmonize well. *Gift of C. A. Wightman, LL. D.*

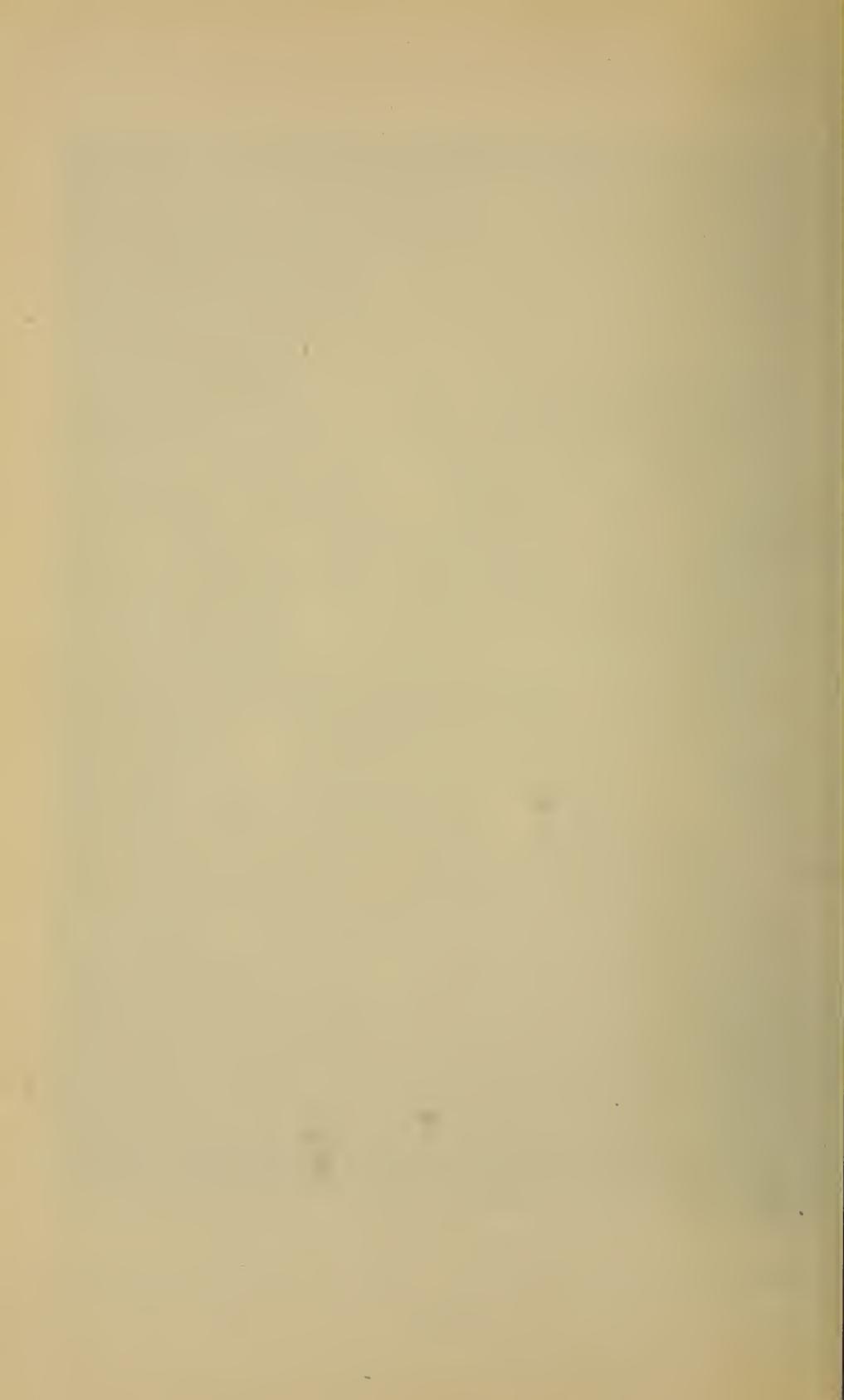
ALBANO, FRANCESCO. School of Bologna. Born at Bologna in 1578; died there in 1666. While still a child he showed a strong inclination for painting. When twelve years old, after the death of his father, he was placed in the studio of Denis Calvert whose school then had a high reputation. Guido Reni, the most proficient pupil of Calvert, became not merely a firm friend of Albano but his preceptor also; for Calvert drew only one profile for him, leaving him entirely to the management of Guido, under whose instructions he advanced rapidly. Guido, having entered the school of Lodovico Carracci, then the most famous in Lombardy, was soon followed by Albano. There a spirit of emulation grew up which was to the advantage of both. Guido, on leaving Carracci, went to Rome, whither Albano again followed him. There Albano's genius soon gained him reputation. His compositions are ingenious, his figures elegant and graceful; but he must be regarded rather as an agreeable than a great painter, for his style is more beautiful than grand, the soft and delicate forms of women and children being more suited to his powers than the delineation of the muscular movements of men. He generally chose the pleasing subjects of the fable rather than the heroic deeds of history. The landscapes in the backgrounds of his pictures are exceedingly attractive, touched with exquisite taste, and his fresh and delicate coloring charms the beholder. His works are to be found in the galleries, churches and palaces of Rome, Turin, Mantua, Bassano, Bologna and elsewhere.

47. CHRIST APPEARS BEFORE MAGDALEN. H. $51\frac{1}{2}$ in. W. 37 in. Attributed to Albano. This painting is full of life and action. Our Saviour, who holds a spade in His left hand, motions to Magdalen not to touch Him. She, in her excitement, has put down her precious ointment and holds up her hands towards Him. Among the foliage of the trees are two cherubs. The mountainous background is very beautiful and the color striking.

FETI, DOMENICO. Roman School. Born at Rome in 1589, died at Venice in 1624. Pupil of Cigoli, but afterwards studied the works of Giulio Romano at Mantua. He was made court painter by Duke Ferdinand Gonzaga. His coloring is vigorous and his heads full of expression. His works are found in Mantua,



No. 49. ABRAHAM SACRIFICING ISAAC, *Guercino*



Florence, Paris, Dresden, Munich, Berlin, Vienna, St. Petersburg, Frankfort, Edinburgh and elsewhere.

48. JUDITH. H. $53\frac{3}{4}$ in. W. $38\frac{3}{4}$ in. A beautiful full-length figure of Judith clothed in white, olive-green, and yellowish red, adorned with rich jewels. In her right hand she holds a sword and in her left, the head of Holofernes. Behind Judith stands her maid, and on a couch at the left lies the body of the slain general. This picture is remarkable for its coloring and stately composition. The ghastly sight of the head and body of Holofernes is toned down very much, leaving the exquisite figure of Judith to dominate the scene in all its splendor.

GUERCINO. See page 11.

49. ABRAHAM SACRIFICING ISAAC. H. $51\frac{1}{2}$ in. W. $37\frac{1}{4}$ in. This dramatic scene is silhouetted against a light sky. The angel is staying the outstretched arm of Abraham who is in the act of sacrificing his beloved son on an altar. Behind Isaac is a ram caught in a thorn bush. The composition is good, the drawing masterly and the pigment laid on broadly.

50. RUSSIAN ICON. Panel. H. 7 in. W. $5\frac{1}{2}$ in. In a case $14\frac{1}{2}$ in. by 11 in. The full figure of a saint standing with arms folded and a cloth around his loins as he beholds Christ resplendent in the clouds. The picture is covered with silver, except the figure of the saint and the head and hands of Christ. It was painted about the middle of the fifteenth century. The metal covering the picture was made much later, and the box-like frame was added recently. *Gift of C. A. Wightman, LL. D.*

MALCZEWSKI, JACEK. Polish School. Born in Radom, Poland, July 15, 1854. He studied art under Lousczkiewisch and Mateiko at the School of Fine Arts in Cracow. During the year 1876 and 1877 he attended the Ecole des Beaux Arts in Paris. From 1885 to 1886 he worked in Munich. In 1896 he was made professor of the School of Fine Arts in Cracow, which position he now holds. Malczewski's work is realistic, his drawing perfect, and his composition masterly. At first he painted in rather dark tones, but later on his palette became much lighter. His pictures are always full of atmosphere and wonderful in color. He received a gold medal at the Cracow Exposition in 1887. He also received medals at Berlin in 1891, at Munich in 1892, and at Paris in 1900. He is a prolific worker

and is represented in the galleries of Cracow, Warsaw, Lemberg, Posen, Vienna and elsewhere.

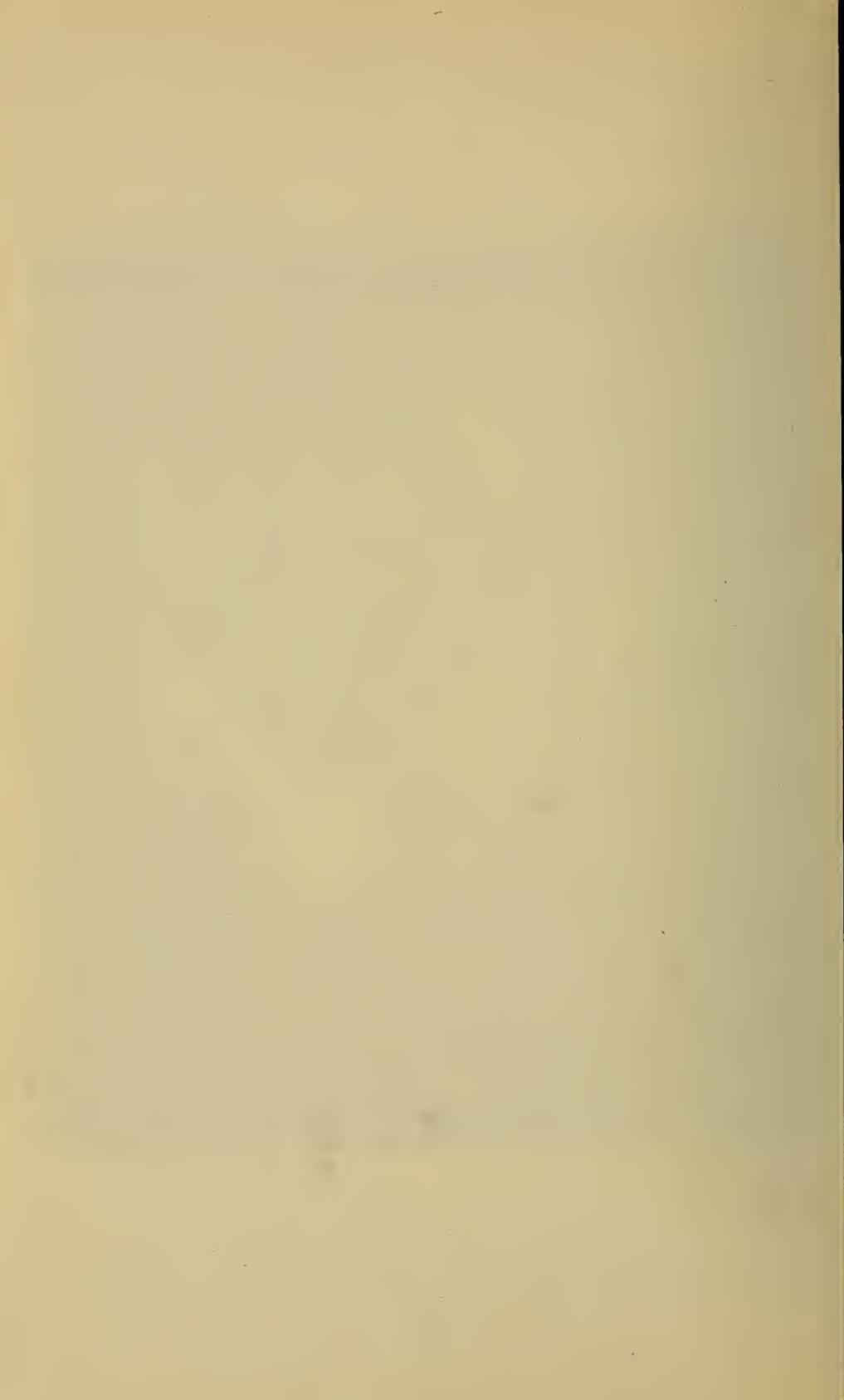
51. DEATH OF A POLISH EXILE. H. 52½ in. W. 79½ in. This painting is one of a series of pictures called "The Polish Exiles" and represents a number of Poles sent to Siberia to work in the mines because they would not give up their faith. The young wife of one of the exiles dies in a barn from the hardships of the journey. Her husband kneels at her side and her companions, with their feet chained together, are looking on as she frees herself from the fetters of this life. The low arctic sun shining in on the sad scene through a small barred window, floods the dramatic situation with a warm glow. This strikingly realistic painting was exhibited at the Chicago World's Fair in 1893.

52. ANNUNCIATION. German School. Panel. H. 49 in. W. 31½ in. The scene is in a large, plain room. The Blessed Virgin kneels on a priedieu near a window. She is clothed in gold and blue with a white veil over her head. Before her stands the Archangel Gabriel clothed in green and red. He holds a mace in his left hand, and with his right hand raised he announces to her: "Blessed art thou amongst women." The Holy Ghost in the form of a dove overshadows her. This early example of German art is very rich in color and was painted about the middle of the fifteenth century. *Gift of C. A. Wightman, LL. D.*

CHAMPAIGNE, PHILIPPE DE. Flemish School. Born in Brussels, May 26, 1602; died in Paris, August 21, 1674. History and portrait painter, pupil of Bouillon and Michel Bordeaux, two obscure artists, and of Fouquieres. He went to Paris in 1621 and worked under Du Chesne on the decoration of the Luxembourg. He returned to Brussels in 1627, but was recalled to Paris in 1628 after the death of Du Chesne whose daughter he married. He was an indefatigable worker and his list of paintings is immense. The churches and royal houses not only in Paris but also in most of the cities of France offer proof of his talent and constant labor. Besides his historical and religious works, he painted many fine portraits, faithful in color and expression and exact in resemblance. In spite of the restrictions with which some critics regard his achievements, it is evident that he was a very able artist and that he occupied one of the first places among the masters of the Flemish School where he properly belongs, although some biographers, consid-



No. 58. ADORATION OF THE SHEPHERDS. *Murillo*



ering that he executed most of his works in Paris, count him among the artists of the French School.

53. DEATH OF THE BLESSED VIRGIN. H. 48½ in. W. 44½ in. The Madonna holding a candle, lies on a bed, surrounded by the Apostles. The picture is very decorative, strong in color, and painted with a masterly hand.

NOURSE, ELIZABETH. American School. Born at Mount Pleasant, Cincinnati, 1861. Pupil of the Cincinnati School of Design, of Carolus Duran and of Henner, Paris. At the Julian Academy where she remained but three months her vigorous work astonished the critics. "Since your drawing is so good, Mademoiselle," said Boulanger, "it is better for you to rent a studio and work alone. You will there develop your own style uninfluenced by academic training." That same year she had the unprecedented honor for a newcomer of having one of her works, "A Mother and Child," accepted at the Salon. Since that time she has been an indefatigable and prolific painter, progressing year by year, until today she is one the strongest American painters in Paris. The French understand and love good art; they adore genius as a demi-god. In 1898 Miss Nourse decided to send her works to the New Salon where they were received "with acclamation"; and three years later she was made an Associate of the Societe Nationale des Beaux Arts, the first American woman on whom this coveted honor was conferred. Puvis de Chavannes, Degnon Bouveret, Besnard, Rodin and a host of others, have been enthusiastic in appreciation of her wonderful creations. Her gentle womanliness and virile force astonish the French. She is an enigma to them. "She paints like a man six feet tall, yet she is frail, delicate; a child in appearance and manner." "There is no painter," says the French critic M. Dubuisson, "who has produced better than Miss Nourse the naiveté of the baby's attitude, and the tenderness of a mother's love." Her art has been influenced by no other painter. Her method of work is direct. She uses a large brush and lays on the impasto heavily with a sure hand and a keen eye; her subtle colors harmonize beautifully. But pictures to outlast their century demand something more than technique; they must express some significant truth, they must carry some personal message to the world. It is precisely their spiritual appeal which places the paintings of Miss Nourse above their technical perfection and ranks her among the great artists of our time. In the work of Miss Nourse is shown the broad human sympathy of a strong woman who believes not only in

"Art for Art's sake," but also for the sake of humanity which it can uplift and spiritualize. Miss Nourse has received the following medals: Chicago Exposition, 1893; Nashville, Tennessee, 1897; Cathage Institute, Tunis, 1897; silver medal, Paris Exposition, 1900; silver medal, St. Louis Exposition, 1904; gold medal, San Francisco Exposition, 1915. Elected Associate of the Societe des Beaux Arts, 1901. Represented in the Cincinnati Art Museum, Chicago Art Institute, Detroit Art Museum, National Museum, Adelaide, Australia, National Gallery, Washington, Toledo Gallery, Luxembourg Museum, Paris and elsewhere. Received the Laetare Medal from Notre Dame University, 1921.

54. LA MERE. H. 48 in. W. 30½ in. This beautiful painting representing a mother with three children was presented to the gallery by Elizabeth Nourse. It is a very good example of her work and shows that as she advances in years she grows more vigorous and spontaneous with her brush. The impasto is laid on in broken touches in a masterly way. The homelike, motherly charm of the principal figure fascinates us.

55. RUSSIAN ICON. Panel. H. 12½ in. W. 10¼ in. In a case 23 in. high by 15½ in. wide. A bust picture of the Madonna with a Child in her arms. All the painting is covered with silver except the faces and hands. It is approximately one hundred years old. The metal covering and case is about the same age. *Gift of C. A. Wightman, LL. D.*

CRAEYER, GASPARD DE. Flemish School. Born in Antwerp, 1584; died in Ghent, 1669. History painter, pupil of Raphael van Coxcyen. He soon surpassed his master, and aided by a study of the best pictures to which he had access, he acquired a skill, according to the opinion of his contemporaries, only inferior to that of Rubens and Van Dyke. When Rubens saw his "Centurian Dismounting from His Horse," he exclaimed: "Craeyer, Craeyer, nobody will ever surpass you." Van Dyke, who also admired him, painted his portrait. His compositions are learned and judicious; rejecting all superfluity and ostentation, he aimed at the higher qualities of correctness and simplicity. Although he never soared to the supreme height of Rubens, his works possess both grandeur and dignity. His coloring is chaste and tender, resembling in its carnations the clear tinting of Van Dyke. De Craeyer had a marvelous facility of execution and his works cost him little effort. The pose, action and grouping of his figures are correct and spontaneous. An inde-



NO. 63 HOLY FAMILY, *Bonifazio Veronese*

fatigable worker, he filled the churches of Brussels and its environs with his pictures. When eighty-two years old he established himself in Ghent where, notwithstanding his age, he painted with extraordinary ardor and was responsible for an art movement in that city. His works are found principally in Antwerp, Brussels, Ghent, Paris, Madrid, and Vienna.

56. HEAD OF ST. BARTHOLOMEW. H. 16 $\frac{1}{4}$ in. W. 12 $\frac{3}{4}$ in. The saint holds a knife — a symbol of his martyrdom, for he was flayed alive. *Gift of Prof. James Edwards.*

CRAEYER, GASPARD DE. See page 68.

57. HEAD OF ST. PETER. H. 16 $\frac{1}{4}$ in. W. 12 $\frac{3}{4}$ in. The saint holds the keys which are symbolic of the power bestowed on him by Our Saviour. *Gift of Prof. James Edwards.*

MURILLO, BARTOLOME ESTEBAN. Spanish School. Born in Seville, January 1, 1618; died there April 3, 1682. Pupil of Juan del Castillo. When Castillo removed to Cadiz, Murillo earned his daily bread by painting sargas, cheap devotional pictures, many of which were bought by traders and shipped to America. In 1643 he went to Madrid and spent two years in copying from Ribera, Van Dyke, and Velasquez. In 1644 Murillo returned to Seville and painted eleven large pictures of remarkable power and beauty for the Friars in the convent of San Francisco. These paintings — among which were representations of San Francisco, San Diego, Santa Clara, and San Gil — displayed the strong coloring of Ribera, the lifelike truthfulness of Velasquez, and the sweetness of Van Dyke. The fame of this work soon got abroad and "El Claustro Chico" swarmed daily with artists and critics. Murillo was no longer friendless and unknown. The rich and the noble of Seville overwhelmed him with their commissions and their praise. In 1658 he established a public Academy of Art at Seville. The fertility of his talent, paralleled only by that of Lope de Vega in literature, enabled him to cover the walls of many private and public buildings at Seville. In representing his favorite subject, the Immaculate Conception, of which the finest example is in the Louvre, Murillo so far surpassed all other painters that he obtained the surname of the "Painter of the Conception." He treated this theme more than twenty times without repeating himself. Among the few portraits which Murillo painted is that of his friend, the Canon Justino, in which all the artist's skill is visible. The priest is presented full length,

and there reposes at his feet a spaniel so well depicted as to call forth, it is said, a snarl from a living dog that approached it. Murillo was a prolific worker and hardly ever left his studio save for his assiduous devotions in church; he realized good prices for his works and made a great fortune. According to the nature of his subject he produced masterpieces alternating between his cool or warm manner and his so-called vaporous style. A power of giving atmosphere to combined groups of figures is one of the marked characteristics of Murillo's art, and he may be said to have excelled in this respect all of his predecessors or contemporaries. Like every noted Spanish painter Murillo is a realist; nevertheless he had imagination and did not make a point of concealing it. He displayed an extraordinary gift of story-telling. The Italian sense of fine arrangement, of a happy symmetry and harmonious balance of grouping, as in his "Holy Family" in the Louvre, he possessed to a marked degree. He was a religious painter, a painter of sentiment, and understood that the language of the Gospel was the language of the people. He delighted in the merciful and tender aspects of the Gospel and loved to bring the sacred truths near to us, to make us see them as intimate and familiar realities. His works are found in Madrid, Seville, and most of the galleries of Europe.

58. ADORATION OF THE SHEPHERDS. H. $62\frac{1}{2}$ in. W. $66\frac{1}{4}$ in. This is a subject which Murillo treated a number of times, but never more successfully than in this painting. The glowing beauty of the color and the magic charm of the chiaroscuro shows the master at his best. In the dark of night we see the peasants, men, women, and children, with presents, gathered around the crib of the new-born Saviour. Their faces are illuminated by the light which emanates from the body of the Infant Who is the Light of the World. In the charming expression of the Virgin Mother the impulse of love rises to ecstasy as she kneels down and adores her Son and her God. The amiable and tender emotions expressed in the features of St. Joseph and the shepherds are characteristic of Murillo's art. *Gift of Prof. James Edwards.*

CRAEYER, GASPARD DE. See page 68.

59. HEAD OF ST. JAMES THE YOUNGER. H. $16\frac{1}{4}$ in. W. $12\frac{3}{4}$ in. St. James holds a fuller's club by which he suffered martyrdom. *Gift of Prof. James Edwards.*

CRAEYER, GASPARD DE. See page 68.

60. HEAD OF ST. PAUL. H. $16\frac{1}{4}$ in. W. $12\frac{3}{4}$ in. St. Paul holds a sword to signify that he was decapitated. *Gift of Prof. James Edwards.*

61. RUSSIAN ICON. Panel. H. $12\frac{1}{4}$ in. W. $10\frac{1}{4}$ in. In a case $23\frac{1}{2}$ in. high by $12\frac{1}{2}$ in. wide. It represents "Christ the Teacher," with the right hand raised and a book in the left hand. All the picture except the head and hands is covered with silver. It was painted about the middle of the fifteenth century. The metal covering was made later and the case and silver lamp were added recently. *Gift of C. A. Wightman, LL. D.*

CALABRESE, IL CAVALIERE. Neopolitan School. Born in Taverna, Calabria, February 24, 1613, and died in Malta, January 13, 1699. Real name, Mattia Preti, pupil of Lanfranco in Rome and of Guercino in Cento. He studied the great masters in most of the cities of Italy, and visited France, Spain, Flanders and finally Malta where he executed many works. He generally chose gloomy subjects such as death scenes. He was fertile in invention and his compositions were effective; he possessed skill in drawing, but in that regard he was distinguished rather by vigor than by grace and delicacy; his chiaroscuro is marked by the strong contrasts seen in the works of Caravaggio and Guercino; his color is laid on with a heavy impasto and his method was to finish directly, always from nature, without paying much attention to correct expression of sentiments. It is in this that he differs from the school of Bologna. His long life, and his rapid method of working explain the almost incredible number of large frescoes and oil paintings executed by him, notwithstanding the time he lost in traveling. There is hardly a city in Italy which does not possess some of his paintings; they are common in Spain, Malta, France and Germany.

62. ST. ANDREW CORSINI. H. $41\frac{1}{4}$ in. W. $33\frac{3}{4}$ in. A half-figure of the saint holding a crozier in his right hand. His eyes are raised toward the Madonna and Child who appear to him in the clouds. Before him stands an angel holding a miter.

BONIFAZIO VERONESE, real name, Bonifazio dei Pitati. Venetian School. Born in Verona, 1487; died in Venice, 1575. At an early age he went to Venice and married the niece of

Antonio Palma who worked with him on many canvases. Bonifazio's name deserves to be placed with the greatest masters in the finest era of the glorious Venetian School. He produced wonderful masterpieces, grandly composed and most brilliant in color.

63. HOLY FAMILY. H. 37 in. W. $51\frac{1}{2}$ in. The Madonna, holding the sleeping Child, is clothed in red, wrapped in a mantle of blue and with a white cloth over her head. She is seated on the ground in a beautiful landscape. To the right is St. Joseph supporting the infant St. John who brings clothes to the Madonna with which to dress the Christ Child. The background, though rather dark, is restful and attractive. The draperies and flesh tints approach in color the works of Titian. The small figures near the water in the distance are painted with but a few crisp strokes of the brush.

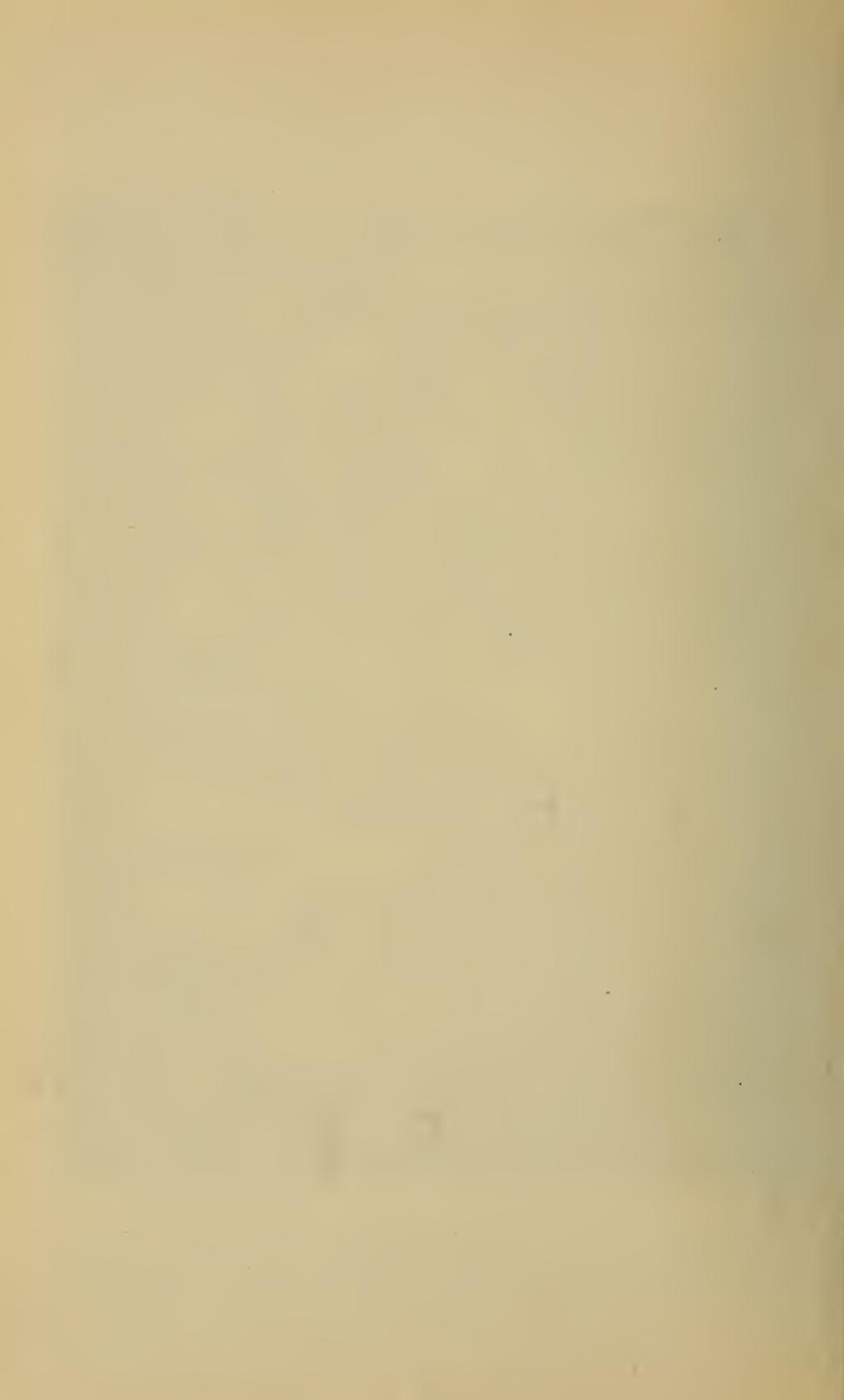
64. ST. AGNES. Spanish School. Painted in the first half of the seventeenth century. A three-quarter figure of the saint holding a lamb in her arms. The drawing is good and the flesh tints and drapery are evidently painted by a master, for the impasto is laid on thick with quick, broad strokes of the brush.

CIMA, GIOVANNI BATTISTA, called Cima da Conegliano. Venetian School. Born in Friuli, 1459; died in Conegliano, 1517. Cima worked in Conegliano until he was about thirty years of age, then went to Vicenza. Later on he spent twenty years in Venice. In 1516 he returned to his birthplace where he died the following year. He admired the works of Alvise and Montagna, but more especially the manner of Giovanni Bellini; yet he preserved a brilliant personal style. His figures are graceful and dignified, his color rich and jewel-like, and in the execution of his work he displays marked refinement. There is a delicate charm in his landscape background and a high degree of perfection in his architectural settings. No doubt he influenced the work of Titian and in a lesser degree that of Sebastiano del Piombo. He has been called the Messaccio of the Venetian School. His works are found in Venice, Carpi, Parma, Bragora, Milan, Modena, Paris, Berlin, Munich, London and elsewhere.

65. THE BURIAL OF THE BLESSED VIRGIN. Panel. H. 43 in. W. 53 in. In the center of the picture, reposing on a couch covered with a yellow brocaded cloth are the remains of the mother of Our Saviour. She is clothed in blue, and her

No. 65. BURIAL OF THE MADONNA, *Cima da Conegliano*





hands are peacefully folded. On her countenance is a sweet expression which suggests the words, "Asleep in the Lord." Grouped around her are nine of the Apostles in various moods of grief. The colors are very rich and harmonize wonderfully. The heads and hands are finished in detail, much in the style of Giovanni Bellini, though the rest is nearly all painted broadly with a heavy impasto. *Gift of C. A. Wightman, LL. D.*

TINTORETTO, JACOBO, real name, Jacopo Robusti. His father was a dyer, hence his surname Tintoretto (the little dyer). Venetian School. Born in Venice, September 29, 1518; died there May 31, 1594. Pupil of Titian who is said to have discharged him because he feared in him a future rival; but as Titian was nearly sixty years old at the time, this is not probable. Adopting as his models the coloring of Titian and the drawing of Michelangelo, Tintoretto won a reputation second to none in his time; still it cannot be said that he attained the high standard of excellence he had set for himself. He worked incessantly studying the plaster casts of Michelangelo, drawing from the living model, or the draped lay figure, and dissecting the human body. He worked by the flicker of the torch and it is doubtless due to his study by night that he acquired the perfect mastery of chiaroscuro which distinguishes his groups as well as his single figures. He modelled figures in wax and clay, arranged them in different lights, and sometimes hung them from the ceiling in order to study them from below so as to perfect his ceiling decorations. By these means he was enabled to bring out the exuberant and glowing fancy with which nature had blessed him. He was not a great technician, but he was highly original and perhaps the most profound thinker of the Venetian School. Tintoretto's works are of unequal merit. Annibale Carracci said of him that if sometimes he was equal to Titian, he was often inferior to Tintoretto. He could not attain to the drawing of Michelangelo and he emphasized his defects by exaggerating the anatomical outlines and foreshortenings. His color is inferior to Titian's, whom he hoped to surpass; it is heavier and less brilliant. He was a wizard with the brush, dashing on his color with broad, sure strokes. He often treated sacred themes with a coarse realism unworthy of religious art, but his mythological pictures are conceived in better harmony with their subjects. His portraits are exceptionally fine, rich in color, and lifelike. In point of time he was the last of the great Venetian painters. His works are found in the public buildings and galleries of Venice and in the principal cities of Europe.

66. THE POOL OF HEALING. H. $43\frac{1}{2}$ in. W. $59\frac{1}{4}$ in. This wonderful canvas shows the consummate skill of the artist. The paint was dashed on the canvas in a masterly style and the figures are beautifully modelled. The composition is good, the drawing correct, and the color splendid; though, as in many of his other works the shadows have turned somewhat black in places. The use of light and shade is excellent. Every one of the figures is full of action. The roads leading to the foreground are crowded with figures on foot or in carriages, all rushing to the pool to be cured of their ailments or to assist the sick. The folds of the red, yellow and blue draperies and the tone of the flesh add to the dash of brilliancy. It is very decorative. The distant mountainous landscape is quite interesting. This painting, no doubt, records an episode in the plague of 1556. *Gift of C. A. Wightman, LL. D.*

67. THE DUKE OF MARLBOROUGH. English School. H. 30 in. W. 25 in. A bust portrait of the Duke clad in armor. He wears a wig and a white tie, with a red cloth around his left arm above the elbow. The strong brushwork shows the hand of a master. *Gift of C. A. Wightman, LL. D.*

GAGLIARDI, FRANCISCO. A modern Roman artist. The portrait is signed and dated 1888.

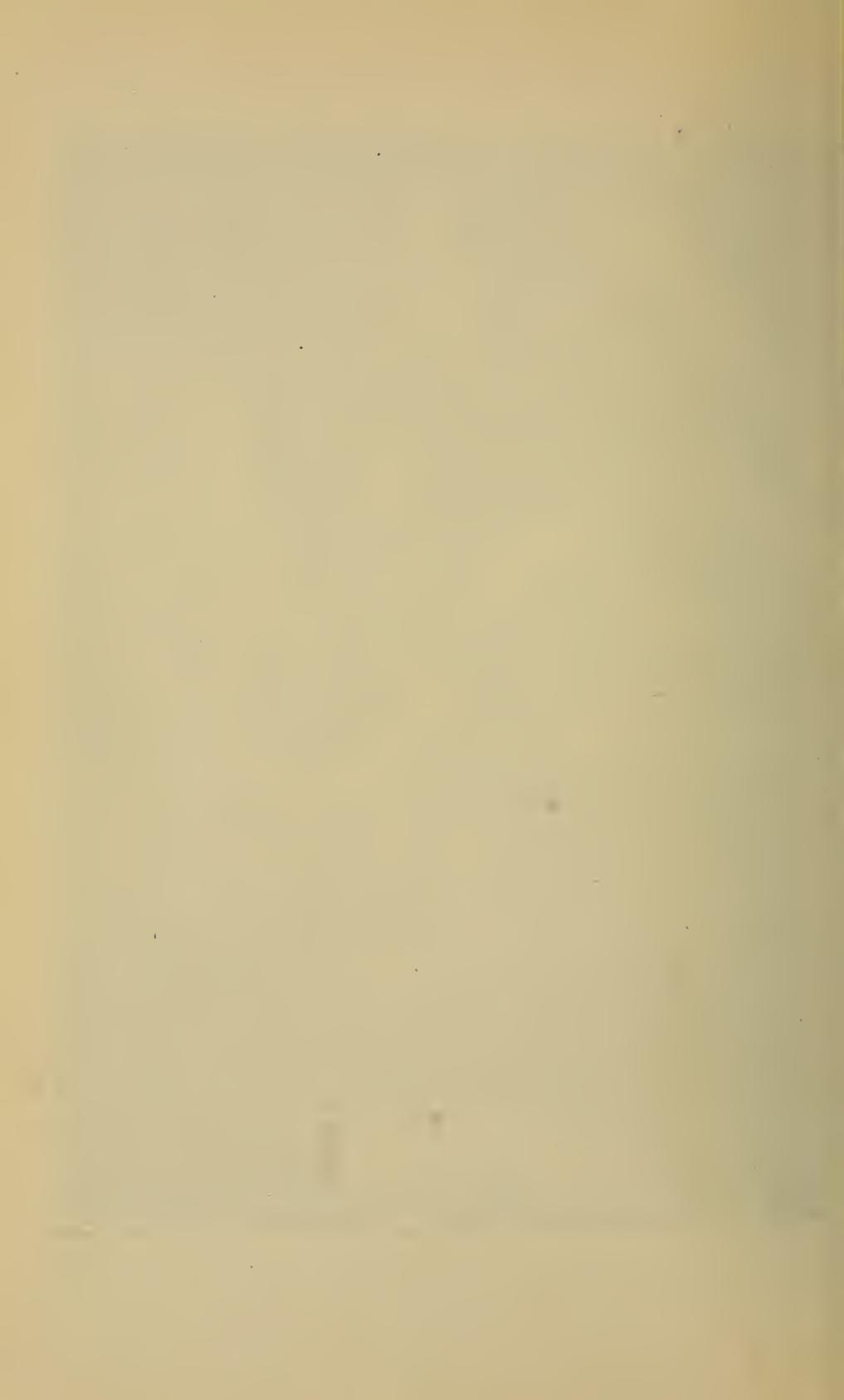
68. BISHOP BOURKE OF ST. JOSEPH, MISSOURI. H. $52\frac{1}{2}$ in. W. 39 in. A three-quarter figure of the Bishop clothed in a dull-red cassock, with a white rochet. He holds a biretta in his left hand. The background is dark brown. The composition, drawing and expression are good; but the paint, considerably mussed and overfinished, is not laid on with clean, free strokes of the brush. *Gift of Rt. Rev. Bishop.*

69. THE GUARDIAN ANGEL. School of Bologna. H. $67\frac{1}{2}$ in. W. 47 in. The Angel leads a child out of the darkness. The drapery flows in beautiful folds. The Angel is clothed in purple and yellow, with a white undergarment. The child is clothed in green. The figures are full of movement and fill the rectangular space adequately. The picture has been greatly injured by bad restoring. It was painted during the early part of the seventeenth century. *Gift of C. A. Wightman, LL. D.*

POUSSIN, NICHOLAS. French School. Born at Les Andelys, near Rouen, 1594; died in Rome, November 19, 1666. Pupil



No. 66. THE POOL OF HEALING, *Tintoretto*



of Quentin Varin, Noel Jouvenet, Ferdinand Elle, and Lallemont. He passed his youth in poverty and in 1624 made his way to Rome. There the poor artist met a countryman, Jacques Dughet, who sheltered him and whose daughter he married in 1629. Later he adopted Gaspard Dughet, a son of Jacques, who took his name and afterward rivalled him in fame as a painter. Poussin was an admirer of the antique, and based his work on it and on nature. He wished to reinstate life in its most lasting and noble forms. For this purpose he studied Greek sculpture, vases and mosaics. To a certain extent his art is for the initiated; the taste for it requires culture. He had no desire to see the modern world. He left but a single portrait, his own. He was a true historian, a noted teller of fables, and a narrative poet of considerable ability. He rarely painted scenes from the Gospel, and his "Christ" is certainly one of his weakest types. On the other hand, "Bacchanalia," "Triumph of Flora," and "Childhood of Bacchus," which do little more than repeat the theme of the glamor of high living, show forth the wonderful skill of the designer and poet. Here Poussin's genius, freed from all restraint, can be compared only to that of the great musicians such as Rameau or Gluck. Properly speaking, it is the genius of rhythm. In his true sphere he is as original as any master and his emotion and poetry seem inexhaustable. As a landscape artist he is one of the great masters. Constable finds something religious in his mythological paintings, "Polyphemus," and "Cacus," now in St. Petersburg. He left Rome in 1641 to superintend the work at the Louvre as "Painter to the King." Poussin was misunderstood by the artists of France who within a year succeeded in driving him away. On his return to Rome he found his authority much increased by his official title. He lived near Trinita dei Monti and had for neighbors Claude Lorrain and Salvator Rosa. Nearly all the French artists who came to Rome to study, from Mignard to Le Brun, imitated him and claimed him as master; but none of them understood him. In his own century he was an isolated genius: his glory shone more brilliantly in the decadence of the Italian school, and it gave to the French school what it had hitherto lacked — a title and an ancestor. Poussin was father of the classic or academic system which has made the Ecole des Beaux Arts in Paris the greatest training school of art in the modern world.

70. LANDSCAPE. H. $14\frac{1}{4}$ in. W. $19\frac{3}{4}$ in. The lower part of this painting is very dark, but the upper half and especially

the masses of clouds are beautiful, luminous, and highly finished.

71. ST. JOHN THE BAPTIST. Italian School. H. $28\frac{1}{2}$ in. W. $20\frac{1}{4}$ in. The half-length figure of St. John, holding a lamb in his arms, appears to be a boy of about twelve years. Painted in the early part of the seventeenth century by a master of the North Italian School.

72. ST. CATHERINE OF SIENA. School of Brescia. H. 29 in. W. $38\frac{3}{4}$ in. The saint is clothed in the habit of a Dominican nun. She has a crown of thorns on her head, and in her right hand she holds a crucifix and a branch of lilies. She looks up towards heaven in contemplation. The picture is well drawn and painted by a master.

DOMENICHINO. See page 16.

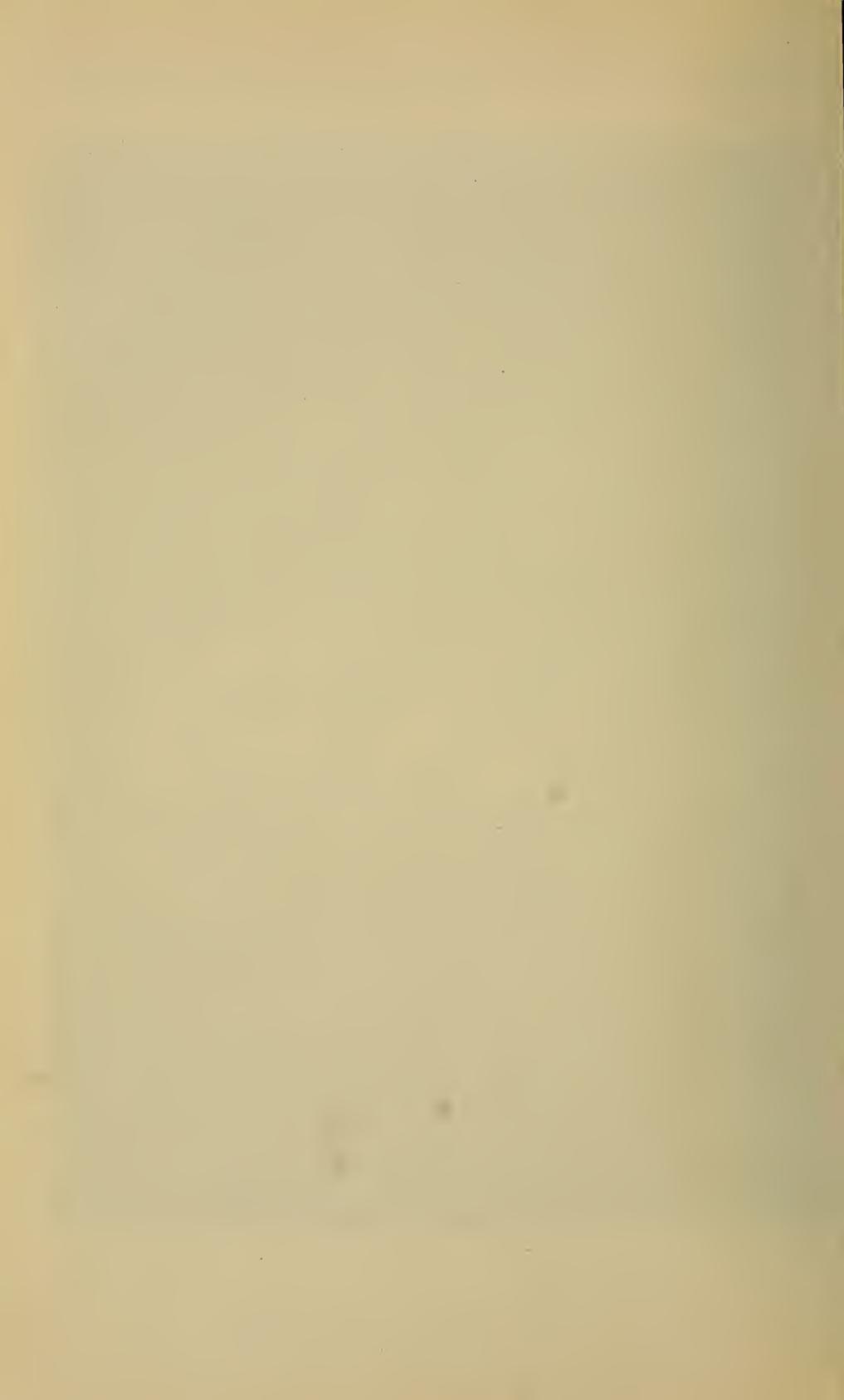
73. ST. PHILIP NERI. H. $24\frac{3}{4}$ in. W. $18\frac{1}{2}$ in. A bust picture of the saint clothed in black, with head and eyes turned upward. He wears a short beard. The background is a deep brown.

74. MOTHERHOOD. Panel. School of Lucas Cranach. H. $14\frac{1}{2}$ in. W. 20 in. A mother has four children gathered around her in a bedroom. She is clothed in red with a deep-blue mantle over her shoulders; she holds the youngest child in her arms, while the others are grouped, one at her right, one behind her, and the fourth at her left reaching over a table for some fruit. The triangular composition is very good considering the period in which the picture was painted. *Gift of C. A. Wightman, LL. D.*

75. PRESENTATION OF CHRIST IN THE TEMPLE. School of Bologna. Panel. H. 14 in. W. 12 in. An unfinished sketch attributed to a master of the School of Bologna. Most of the color on the picture was added some time later by a timid hand. *Gift of C. A. Wightman, LL. D.*

76. PORTRAIT OF A YOUTH. English School. H. $33\frac{1}{4}$ in. W. $25\frac{1}{2}$ in. A half-length figure of a young nobleman clothed in a red coat with white trimmings. He wears a long wig and holds a black cap in his left hand and a white glove in his right. The background is of a dark olive green. *Gift of C. A. Wightman, LL. D.*





77. PORTRAIT OF A MAN. School of Tintoretto. H. $32\frac{3}{4}$ in. W. $28\frac{1}{4}$ in. A half-length figure of a nobleman, clothed in red with ermine trimming, wearing a deep yellow sash over his left shoulder and a red cap on his head. He holds a scroll of paper in his left hand. The background is dark. *Gift of C. A. Wightman, LL. D.*

FRANCESCHINI, CAV. MARC. ANTONIO. Bolognese School. Born in Bologna, 1648; died there, 1729. Pupil of Giovanni Maria Galli and of Cignani whose assistant he became. In 1702 he decorated the Hall of Public Council in Genoa with pictures of the Republic. He was at the head of a school in northern Italy similar to that of Pietro da Cortona in lower Italy. At first he painted in the manner of Cignani but later developed a remarkable style of his own. He had a fertile imagination, his execution was very rapid, his coloring clear, and his compositions copious without being confused. With little diminution of power he continued to practice art until he reached the age of eighty-one. His picture of the "Founders of the Order" in the Padri Servi at Bologna and his "Dead Christ" in the Agostini at Imola, both of which were executed when he was nearly eighty years of age, show no loss of ability. His works are found in Genoa, Milan, Bologna, Piacenza, Rimini, Imola, Vienna, Dresden, Brunswick, Copenhagen and elsewhere.

78. ST. MARGARET OF CORTONA. H. $28\frac{1}{4}$ in. W. $34\frac{3}{4}$ in. A half-length figure of the saint, who kneels before a small table and devoutly embraces a crucifix. She wears a brown dress and cloak; her head and neck, all but her face, are covered with a white veil. On the table is a large, red book which leans against a skull. The background is a deep brown. The composition and drawing are good and the harmony of color is pleasing. *Gift of C. A. Wightman, LL. D.*

79. MARY MAGDALEN. Flemish School. H. $38\frac{1}{4}$ in. W. $26\frac{1}{2}$ in. An interesting half-length figure of the saint, clothed in red, with her arms resting on an open book and her face turned toward heaven in ecstasy. The drawing and color are good and the strokes of the brush broad. It was painted by a pupil of Van Dyke about the middle of the seventeenth century.

80. ST. PETER'S AND THE VATICAN. Mosaic. Seven inches in diameter. The picture is set in black marble with a ring of red marble and melichite next to the mosaic. *Gift of Mr. Clem Studebaker.*

LOTTO, LORENZO. Venetian School. Born in Venice, 1480; died in Loreto, 1556. Lotto at first followed Alvise Vivarini, but later on he was influenced by the works of Giorgione and Palma Vecchio. However, the study of these masters did not prevent him from acquiring a delightful individual style which grew out of the brilliancy of his vibrating color. He often arranged his figures in oblique lines, and this at times is not satisfactory; nevertheless he seldom fails to charm us with a felicitous intensity of expression which breathes a sweet, kindly, devout spirit. He was much given to prayer and solitude, and this fact explains why his paintings are confined to sacred subjects and portraits, some of which are austere and others full of tender, domestic feeling. His works are found in Bergamo, Treviso, Milan, Florence, Venice, Naples, Paris, London, Berlin, Munich, Madrid and elsewhere.

81. ST. CECILIA. H. 38 in. W. 33 $\frac{3}{4}$ in. A half-length figure of the noble patroness of musicians holding a violincello. Her head, crowned with a garland of roses, is turned upward and her eyes are raised with an expression of joy and rapture as if she were being entertained by the heavenly choirs. *Gift of C. A. Wightman, LL. D.*

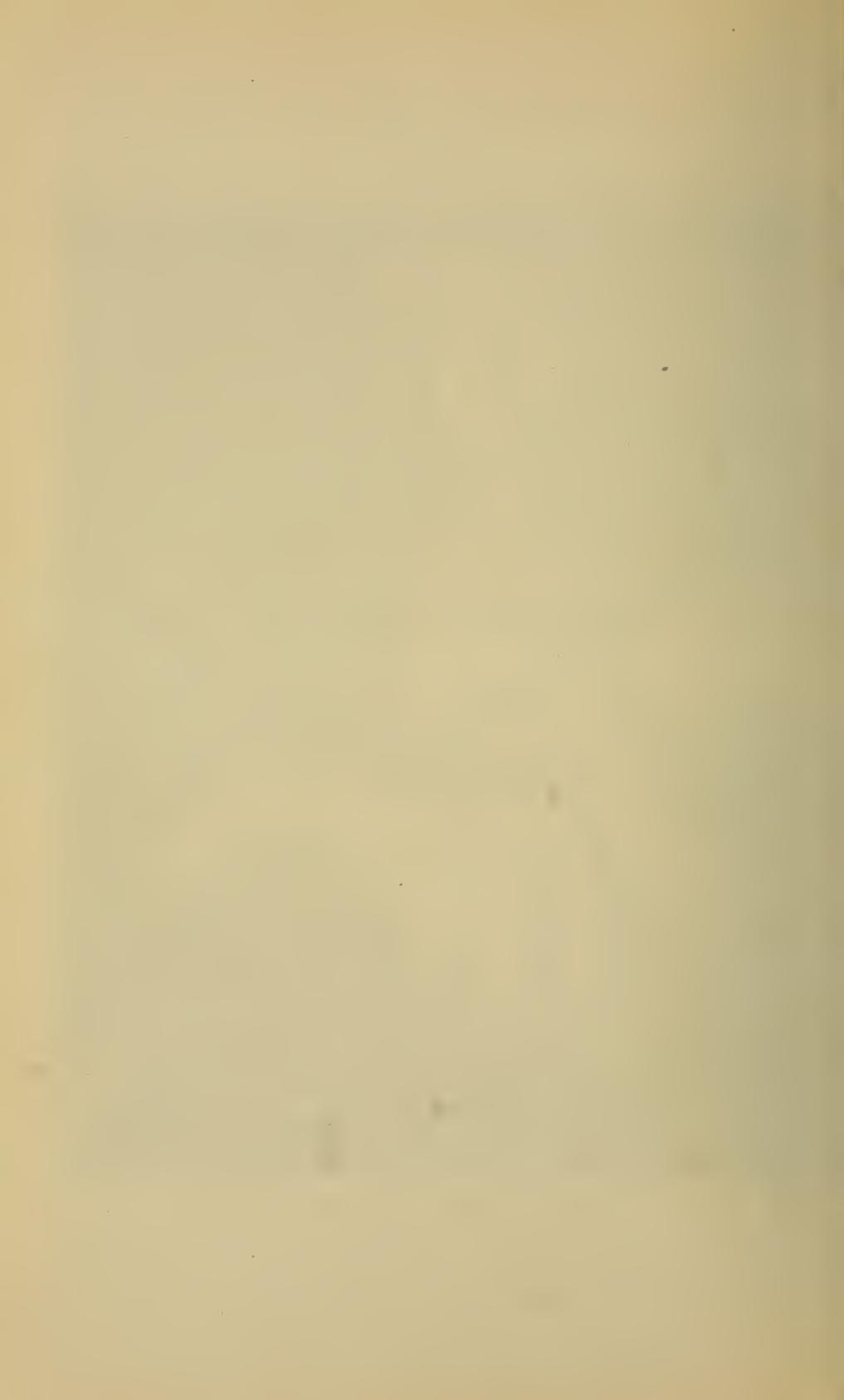
82. JUDITH. French School. H. 29 $\frac{1}{4}$ in. W. 24 in. This painting has been cut down considerably. The half-length figure of Judith is dressed in blue and yellow. She wears jewels and roses in her hair. She holds a sword in her right hand, part of which is visible, and in her left she grasps the head of Holofernes. The background is red. *Gift of C. A. Wightman, LL. D.*

83. HOLY FAMILY. Spanish School. H. 30 $\frac{1}{4}$ in. W. 28 $\frac{1}{2}$ in. A half-figure of the Madonna clothed in red with a blue mantle over her head. She holds the Child Jesus on her knee with both hands. The Infant takes a small cross from St. John who stands at His right. St. Joseph, clothed in brown, is seen behind St. John. This picture was painted in the middle of the seventeenth century. *Gift of C. A. Wightman, LL. D.*

VALLENBURGH, THEODOR, DIRCK, OR GILLIS VAN. Dutch School. Born in Amsterdam, 1675; died in Surinam, 1725. Sometimes called Volkenborch, pupil of Cuylenborch, Michael van Musscher, and Jan Weenix. He copied the style of Weenix so closely that his works were often mistaken for the master's. He was also successful as a portrait painter. In 1695 he



No. 81. ST. CECELIA, *Lorenzo Lotto*



went to Germany and painted at the court of the Duke of Baden; afterwards he visited Vienna with a recommendation to Prince Liechtenstein. He received many commissions in Vienna and got such good prices that he amassed a fortune. After a time he returned to Holland where he was employed to paint for the palaces of Loo. Subsequently, however, he met with domestic afflictions and emigrated to Surinam. His works are found in Frankfort, Copenhagen, Vienna, Brunswick and elsewhere.

84. ST. JEROME. H. 34½ in. W. 29¾ in. A half-figure of the saint painted life-size and finished in detail like most of the works by Dutch masters. The saint holds a book in one hand and a cross in the other. The picture is signed in the lower left corner.

85. RESURRECTION OF CHRIST. School of Bologna. Panel. H. 14 in. W. 12 in. This interesting, unfinished sketch is attributed to a master of the School of Bologna. Most of the color in the picture was added some time later by a timid hand. *Gift of C. A. Wightman, LL. D.*

CIGNANI, CAV. CARLO. School of Bologna. Born May 15, 1628; died in Forli, Sept. 6, 1719. He was the most noted pupil of Albani. He visited Rome, Florence, and Parma, studying the works of Raphael and Correggio. Returning to Bologna he soon acquired a distinguished reputation, but was greatly maligned by his rivals who went so far as to deface several of his works. He founded the Clementine Academy at Bologna of which Clement XI appointed him head. Later he went to Forli to paint the cupola of La Madonna del Fuoco, a task which occupied him about twenty years. His pupils of Bologna were so much attached to him that they followed him to Forli where the school continued until his death. His chief work at Forli, the Assumption of the Blessed Virgin, an immense undertaking of great merit, established beyond cavil the fame of the artist. He had facility of invention, but it was with difficulty that he completed a subject to his own satisfaction. His works, though highly finished, have nothing like a labored appearance. He excelled in painting women and children, whom he represented with all the grace of Albani yet with a more elevated expression. His design is founded on that of Correggio, but is much inferior. His figures, like those of Carracci, display a bold relief which makes them seem larger than they really are. His coloring is admirable and resembles rather the manner of Guido than that

of Correggio. His works are found at Bologna, Forli, Rome, St. Petersburg, Turin, Cassel, Dresden, Munich, Glasgow, Berlin, Copenhagen, The Hague and elsewhere.

86. MADONNA AND CHRIST CHILD. Oval. H. 20 in. W. 27 in. A half-length figure of the Madonna clothed in old rose, with a blue mantle over her shoulders. As the Blessed Virgin leans forward with her left arm around the Child she covers Him with a white cloth which she holds in her right hand. The picture is carefully finished and is a good example of this master's work. *Gift of C. A. Wightman, LL. D.*

PAEZ, JOSEPH. Mexican School. He was a native of Mexico and lived in the seventeenth century; the dates of his birth and death are not known. The suave style of his painting reminds us considerably of the works of Alcibar. In Mexico City there are three life-size paintings of "Jesus Christ" the best of which is in the Archbishop's residence. In the Museo Nacional are three portraits by Paez of Don Miguel Jacinto Velazquez de Lorea, Don Jose Velazquez de Lorea, and Don Martinez de Concha. In the possession of Villa Gordoa is a Mater Dolorosa which is identical with one published in "Mundo Illustrado," March 20, 1904, as by an unknown artist. Hence the latter is probably an original by Paez. There is a St. Christopher near the entrance of the Church of Balen and there are two small pictures of St. Gertrude in private possession.

87. MATER DOLOROSA. H. 32 in. W. 25 in. A half-length figure of the Sorrowful Mother clothed in black, with a beautiful lace mantilla the outline of which forms an inverted heart. Around her head is a crown of twelve stars and a sword pierces her heart, reminding us of the prophecy of the aged Simeon. She wears ear-rings, bracelets, a finger-ring and a necklace of pearls. The picture is finished in detail like the works of some of the Dutch masters. *Gift of C. A. Wightman, LL. D.*



No. 86. MADONNA AND CHILD, *Cignani*

Pictures in Cases

Case A

88. THE ANNUNCIATION. Russian primitive. Panel. H. 13 $\frac{1}{4}$ in. W. 9 $\frac{1}{2}$ in. Painted in the fifteenth century. The Archangel Gabriel with a lily in his right hand appears to the Blessed Virgin who kneels in prayer. In the background is a bed covered with a green and red canopy and a table covered with a red cloth. The Madonna is clothed in blue dress with a red mantle, the Angel in blue and gold. *Gift of C. A. Wightman, LL. D.*

89. PORTRAIT OF EXARCH. MICHAEL DESSNITSKY, by Vladimir L. Borovikowsky. Russian School. Born, 1758; died, 1826. Panel. H. 10 $\frac{1}{2}$ in. W. 9 in. A half-length figure of a church dignitary clothed in blue and ermine. He wears long hair and a flowing beard. *Gift of C. A. Wightman, LL. D.*

90. MADONNA AND CHILD. Russian Byzantine Icon. Panel. H. 9 $\frac{3}{4}$ in. W. 7 $\frac{3}{4}$ in. The Blessed Virgin is clothed in brown, the Infant in green and red. The background is gold. A small figure of a saint is partitioned off in the lower right side and two figures of saints are similarly set off on the left. Painted in the early part of the fifteenth century. *Gift of C. A. Wightman, LL. D.*

91. CHRIST AS AN ANGEL, WITH SAINTS. Russian. Metal, which resembles brass, with blue enamel. H. 5 $\frac{5}{8}$ in. W. 4 $\frac{7}{8}$ in. The half-length figure of Christ is in the center; around Him are eighteen figures of saints. Most of the faces and the inscription have been worn off by being kissed for centuries by devout people. This painting is about five hundred years old. *Gift of C. A. Wightman, LL. D.*

92. MADONNA AND CHRIST CHILD WITH FOUR SAINTS. Greek Byzantine of Constantinople painted in the twelfth century. Wood. Tryptich. Center panel, H. 8 $\frac{1}{4}$ in. W. 5 $\frac{3}{4}$ in. Side panels, 8 $\frac{1}{4}$ in. high by 2 $\frac{1}{2}$ in. wide. The Madonna and Christ are clothed in green and red, the background is gold, with the names of Mary, Mother of God, and Jesus Christ abbreviated in Greek letters. On the left panel are two saints, the upper being a half-length figure of St. Basil, and the lower

a figure of St. George mounted on a white horse and killing a dragon. On the right panel are two other saints, the upper one being a half-length figure of St. Karloispos, and the lower one a figure of St. Mennas mounted on a white horse. *Gift of C. A. Wightman, LL. D.*

93. RUSSIAN ICON. Panel. H. $5\frac{1}{2}$ in. W. $4\frac{1}{2}$ in. Picture of St. Helena, the mother of Constantine. All the painting except the face of the saint is covered with metal. Painted in the sixteenth century. *Gift of C. A. Wightman, LL. D.*

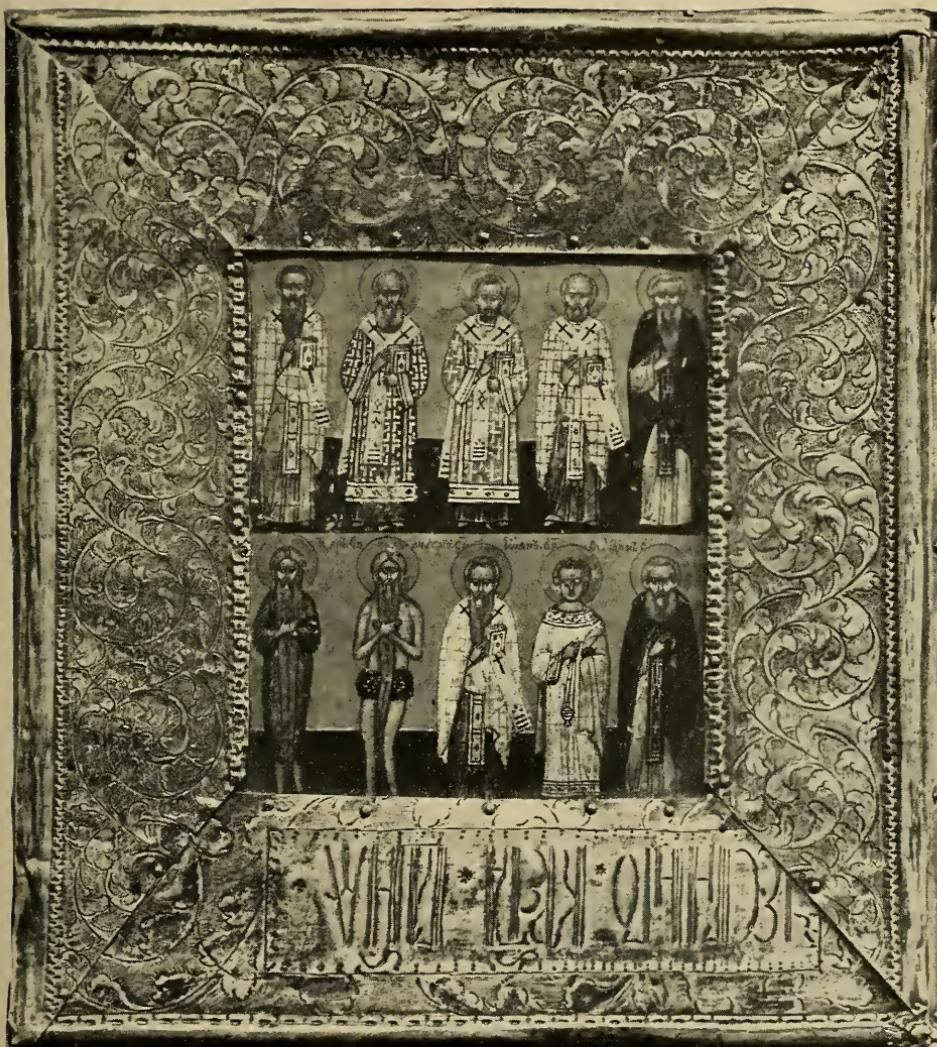
94. CHRIST WITH HIS MOTHER AND THE APOSTLES. H. $8\frac{3}{4}$ in. W. $6\frac{3}{4}$ in. A beautiful, very rare Russian Icon, painted late in the fourteenth century. A linen canvas is glued to the wood, a layer of gesso is then fastened to the canvas, after which gold is laid on the gesso and finally the figures are painted on the gold. Most of the icons with gold background are made in this manner. Our Lord is seated on a throne in the center, clothed in red and blue, holding an open book in His hand. The other figures are grouped around Him in the Byzantine flat, decorative style. The background is gold. High above is a small figure of God the Father with arms extended. *Gift of C. A. Wightman, LL. D.*

95. ADORATION OF THE SHEPHERDS. Florentine School. Panel. H. $12\frac{3}{4}$ in. W. $10\frac{1}{4}$ in. This panel was painted in the fifteenth century. In a straw-thatched barn near an ox and an ass are the Infant Jesus and Mary His mother with St. Joseph and two shepherds. It is painted in tempora, and is good in color, composition, and drawing. It was probably done by the same artist who executed number 96.

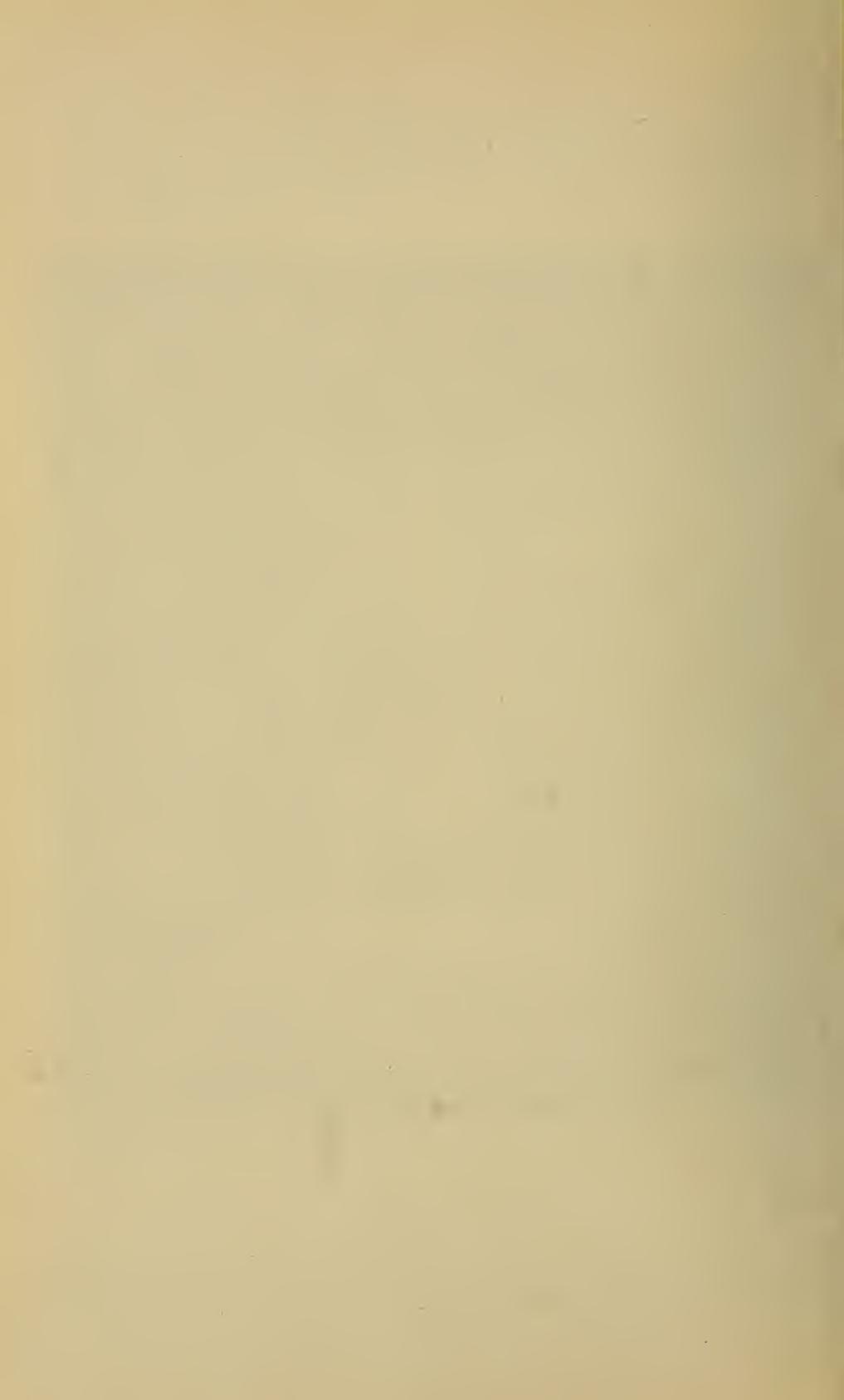
96. ADORATION OF THE MAGI. School of Florence. Panel. H. $12\frac{1}{2}$ in. W. $10\frac{1}{4}$ in. The Holy Family at the entrance of a hut are receiving the Three Wise Men who present their gifts to our Saviour. This picture is a companion to number 95 and seems to have been painted by the same artist. It is well preserved for a work of the fifteenth century. *Gift of C. A. Wightman, LL. D.*

Case B

97. MADONNA AND CHILD. Russian School. Panel. H. $12\frac{3}{4}$ in. W. $10\frac{3}{4}$ in. A half-figure of the Madonna clothed



No. 101. TEN SAINTS, *Russian Icon*



in purple and blue with a yellow veil over her head and shoulders; she holds in her arms the Child Jesus Who is clothed in white. The background is a warm brown. Painted in the latter part of the seventeenth century. *Gift of C. A. Wightman, LL. D.*

98. MADONNA AND TWO SAINTS. Russian School. Panel. H. $12\frac{1}{8}$ in. W. $10\frac{1}{4}$ in. The Blessed Virgin stands in the center with her hands folded on her breast, clothed in a green dress with a black mantle and a brown veil over her head; on her right stands her father, St. Joachim, in red and blue, with book in hand; and on her left is a bishop clothed in red and black, wearing a stole and holding a book. In the clouds Jesus appears, clothed in blue and red, holding a globe and a scepter. The picture was painted during the fifteenth century. *Gift of C. A. Wightman, LL. D.*

99. CHRIST THE TEACHER. Russian Icon. Panel. Covered with chased silver. H. $10\frac{1}{2}$ in. W. $8\frac{3}{4}$ in. Only the head and hands appear, and they are beautifully painted. About one hundred years old. *Gift of C. A. Wightman, LL. D.*

100. CHRIST THE TEACHER. Russian Icon. Panel. Covered with chased silver. H. 5 in. W. 4 in. Only the head and hands appear. About one hundred years old. *Gift of C. A. Wightman, LL. D.*

101. TEN SAINTS. Russian Icon. Panel, with silver frame. H. 7 in. W. $6\frac{1}{4}$ in. The two rows of small, standing figures are wonderfully well painted. The name of each saint is given in the brown background. Painted early in the thirteenth century. *Gift of C. A. Wightman, LL. D.*

102. MADONNA AND CHILD. Byzantine Italian. Panel. H. $6\frac{1}{2}$ in. W. 5 in. A bust figure of the Madonna clothed in greenish blue with a brown mantle. She holds in her arms the Child Jesus Who is clothed in green and red. The background is gold. Painted in the fifteenth century. *Gift of C. A. Wightman, LL. D.*

103. THE ANNUNCIATION. Russian School. Panel. H. $10\frac{1}{4}$ in. W. $7\frac{3}{4}$ in. The Blessed Virgin kneels in an interior near a table. She is clothed in red with a blue mantle. The Archangel Gabriel is clothed in white. The Holy Ghost appears above in the form of a dove. The background was exe-

cuted about the middle of the fifteenth century and is broadly painted. *Gift of C. A. Wightman, LL. D.*

104. RUSSIAN BISHOP. Russian School. Panel. H. $10\frac{1}{4}$ in. W. 8 in. A two-thirds figure standing, vested in very rich, full pontifical robes, with an inscription in the form of a halo around his head. On a table at his right are a book and a crucifix. This painting is very rich in color and was executed in the fifteenth century. *Gift of C. A. Wightman, LL. D.*

Case C

105. THE RESURRECTION. School of Bologna. Pen and ink drawing on glass overlaid with gold. H. $12\frac{1}{2}$ in. W. $10\frac{1}{4}$ in. The composition and drawing are good and the technique very rare. A product of the seventeenth century. *Gift of C. A. Wightman, LL. D.*

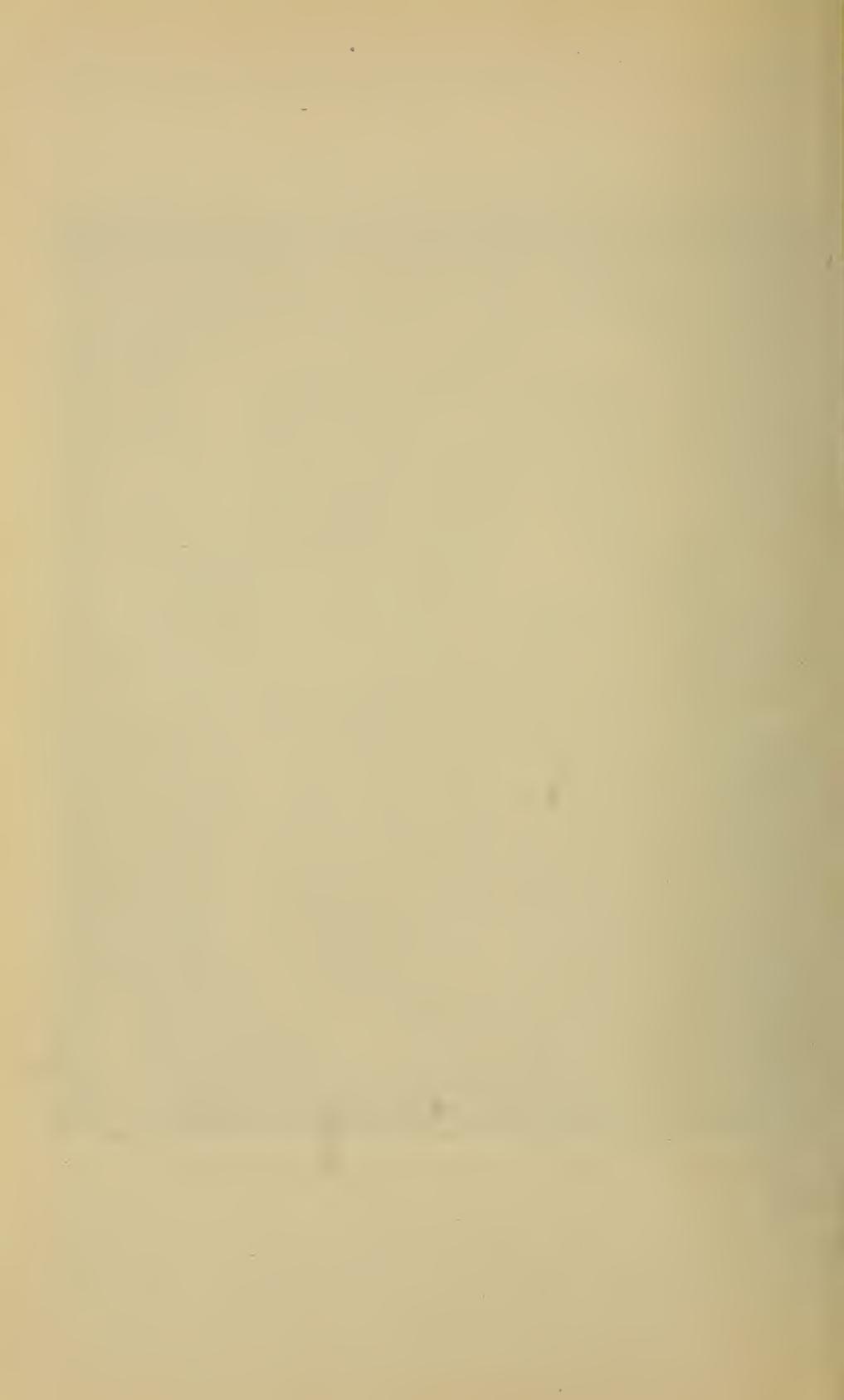
106. THE MADONNA ENTHRONED. German primitive. Panel. H. $12\frac{1}{4}$ in. W. 10 in. The Madonna, seated on a throne, is clothed in deep brown with a mantle of red lined with yellow. Her head is covered with a white veil; with her right arm she holds the Infant Jesus and with her left a young girl saint clothed in green. At the bottom of the picture are three shields, and the background is gold. It is a wonderful composition for the time in which it was painted — early in the fifteenth century. *Gift of C. A. Wightman, LL. D.*

SCHONGAUER, MARTIN. School of Colmar. Born in Colmar about 1445; died there in 1491. He is said to have been a pupil of Roger van der Weyden. He was the greatest German painter and engraver of the fifteenth century. His masterpiece is the "Virgin in the Rose Garden" in the Church of St. Martin at Colmar. His work was greatly admired by Dürer and Michelangelo. As an engraver he is the equal of Dürer. It is stated that Michelangelo in his youth was so captivated with the wildness and variety of Schongauer's print of St. Anthony tormented by demons that he copied it in colors.

107. THE CORONATION OF THE BLESSED VIRGIN. Panel. H. 15 in. W. $13\frac{3}{4}$ in. Attributed to Schongauer. The Madonna, seated on a throne, is clothed in blue, covered with a large, white mantle. A little higher and on her right is God the Father and on her left God the Son, both clothed in gold



No. 106. MADONNA ENTHRONED, *German Primitive*



brocade with flowing red mantles. They hold a gold crown over the head of the Madonna. *Gift of C. A. Wightman, LL. D.*

BOTTICINI, FRANCESCO. Italian School. Born in 1446; died in 1498.

108. THE MADONNA AND CHRIST CHILD. Panel H. $9\frac{1}{2}$ in. W. $7\frac{1}{2}$ in. Attributed to Botticini. The Blessed Virgin is clothed in red, with a deep-blue mantle lined with yellow over her head, shoulders and arms. The Infant Jesus is in lavender. The background is a dark-grey with an open window at the left. The color, composition and drawing are very good. *Gift of C. A. Wightman, LL. D.*

PINTURICCHIO, real name Bernardino di Betti Biagi. Umbrian School. Born in Perugia, 1454, died in Siena, 1513. Studied under Fiorenzo di Lorenzo and Perugino, and assisted the latter as a partner in many of his works in Rome and Perugia. He was one of the most distinguished artists of his time, as is proved by the fact that he was selected by Cardinal Piccolomini, afterwards Pope Pius III, to decorate the sacristy of the Cathedral of Siena and the chapel of his family with works of such magnitude as perhaps had never before been entrusted to a single master. This was about the year 1502 when Pinturicchio was forty-six years old. Among the apprentices who assisted him in this work was Raphael who was then about nineteen years of age. It is probable that Raphael was a great help at that time, although he did not do as much as many critics ascribe to him. Among Pinturicchio's most important works are the frescoes in the Borgian apartments in the Vatican entrusted to him by Alexander VI. There are five rooms in all, the first three of which are by himself. The Hall of Saints is the most beautiful of these: here he depicts with much grace and brilliancy the histories of various martyrs, St. Susanna, St. Barbara, St. Catherine, St. Paul the Hermit, and St. Sebastian. Pinturicchio retained in many paintings the ancient Milanese custom of making raised decorations in gilded stucco; he used gold ornaments in draperies; his edifices were magnificent; he painted a spirited countenance; and everything introduced into his pictures is extremely natural. His frescoes are found in the Sistine Chapel, the Ara Coeli, Santa Maria del Popolo, in Spello, Perugia and Siena; and his easel pictures are in most of the important galleries of Europe. "Appollo and Marsys" in the Louvre is his work although it has been attributed to Perugino, Francia, and even Raphael.

109. A VIRGIN MARTYR. A fresco painting on mortar. H. 13½ in. W. 10 in. A bust figure of a saint holding a martyr's palm. She is clothed in red, with a yellow mantle thrown over her right shoulder. A beautiful Umbrian landscape forms the background. This is a very good example of the master's work. *Gift of C. A. Wightman, LL. D.*

Case D

HELST, BARTOLOMAEUS VAN DER. Dutch School. Born, 1613; died in Amsterdam, 1670. He was perhaps a pupil of Frans Hals and became one of the greatest portrait painters of his time. He also painted sacred and mythological subjects in an excellent style. He differs entirely from Rembrandt, who worked by contrast of strong, concentrated light and deep gloom. Van Der Helst rounded out and completed his works carefully; not only the head and hands but also the dress and subordinate parts are finished to a nicety without sacrifice of detail or loss of breadth in touch or impasto. He is highly praised for his correct drawing, true expression of the figures, and admirable coloring. His works are in Amsterdam, The Hague, Rotterdam, Weimar, Copenhagen, Dresden, Munich, the Louvre, Hermitage, Brussels, Vienna, London and elsewhere.

110. PORTRAIT OF PAUL POTTER. H. 13½ in. W. 10 in. This striking bust portrait is very cleverly painted in the master's best style. The sitter wears a dark-blue coat and white collar with two white tassels. The beautiful head with wavy, golden hair tones in wonderfully with the warm, dark background. *Gift of C. A. Wightman, LL. D.*

111. THE ARCHANGEL GABRIEL. Flemish School, with the influence of Botticelli. Panel. H. 10¾ in. W. 12½ in. The angel is clothed in deep-green and yellow. He holds a branch of lilies in his left hand. This is a relic of the World War. It was taken from the ruins of a church in Belgium by an English soldier and sold at a Red Cross auction in London to Prof. E. W. Curley. *Gift of C. A. Wightman, LL. D.*

112. ADORATION OF THE MAGI. Flemish School. Panel. H. 12½ in. W. 10 in. The Madonna is seated, holding the Child on her knee. One of the Magi is in adoration before Him. St. Joseph stands behind the Blessed Virgin and the two other Magi stand in the upper right background. A star is seen



No. 109. A VIRGIN MARTYR, *Pinturicchio*

through the open door. This picture was painted in the fifteenth century. *Gift of C. A. Wightman, LL. D.*

VALLEJO, ANTONIUS FRANCISCUS. Date of birth and death not known. The painting is signed 1766. He was a pupil of Miguel Cabrera, and painted after his manner, though not with the same breadth. His color is good and his pictures finished in detail. There are fifteen paintings by this master in the church at San Diego in Mexico City, the most notable of which are the "Last Supper" and the "Prayer in the Garden." In the Conservationis Musea at the Capital is a good votive picture, and two others at the college of San Ildefonso, two at Guanajuato, and a number illustrating the lives of St. Elias and St. Teresa in the Church of the Carmen in San Louis Potosi.

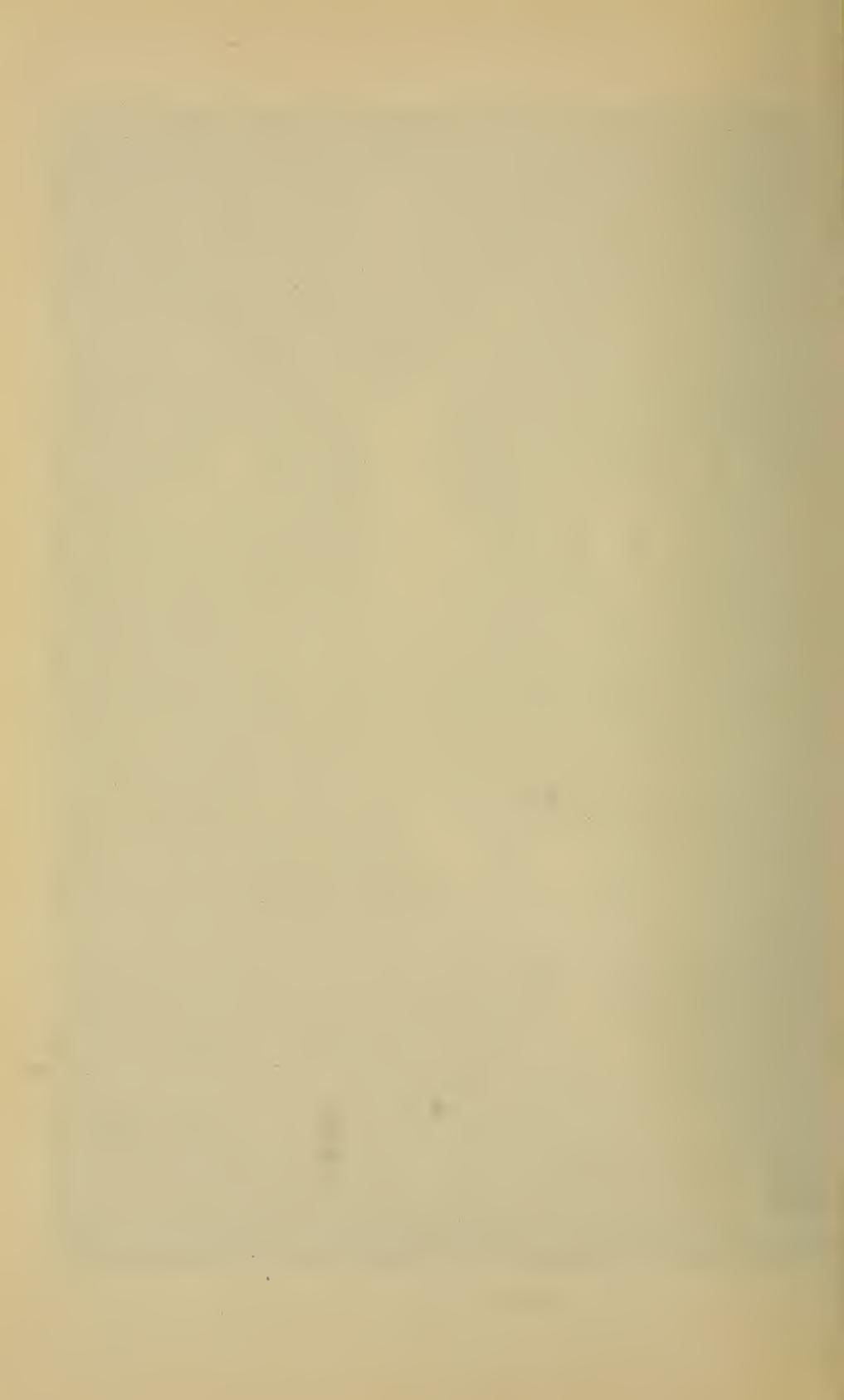
113. MATER DOLOROSA. On copper. H. $12\frac{3}{4}$ in. W. $9\frac{3}{4}$ in. A bust picture of the Sorrowful Mother, with her hands clasped and the sword, as prophesied by Simeon, piercing her heart. She is clothed in yellow and blue. The background is a deep, warm brown. *Gift of Arthur Stegman.*

114. DOG WITH A TURTLE. Bronze. $7\frac{1}{2}$ in high. By the famous contemporary French animal sculptor Barye.

115. ST. JOHN THE BAPTIST. Bronze. $36\frac{1}{2}$ in high. By Lafrance, a contemporary Italian sculptor. The body is very well modeled and the pose natural, though somewhat dramatic.



No. 117. CRUCIFIXION, *Van Dyke*



Gallery C

STANZIONI, CAV. MASSIMO. Neopolitan School. Born in Naples, 1585; died, 1656. Pupil of Caraccioli, Annibale Carracci and Belisario Corenzio one of the ablest fresco painters of his time. He also studied portrait painting under Fabrizio Santa-fede. At Rome he became acquainted with Guido Reni and employed his coloring with such success that he was called the Guido Reni of Naples. In the Certosa at Naples, a museum of art in which the most distinguished masters successively vied with one another, Massimo left several admirable paintings that excited the envy of Ribera. He executed many works both in oil and in fresco for the churches and public buildings of Naples and painted easel pictures that were highly esteemed. His school produced a number of celebrated artists. He was highly respected by the king who conferred upon him the honor of knighthood. It is said that in order to maintain his wife in an expensive style of living he painted many hasty and inferior pictures. His works are found in Naples, Paris, Vienna and elsewhere.

116. A HALF-LENGTH FIGURE OF A LADY. H. 32 $\frac{3}{4}$ in. W. 23 in. The lady holds her hand to her bosom. She is clothed in red and blue, and has a white veil over her head and shoulders. The background is a deep brown.

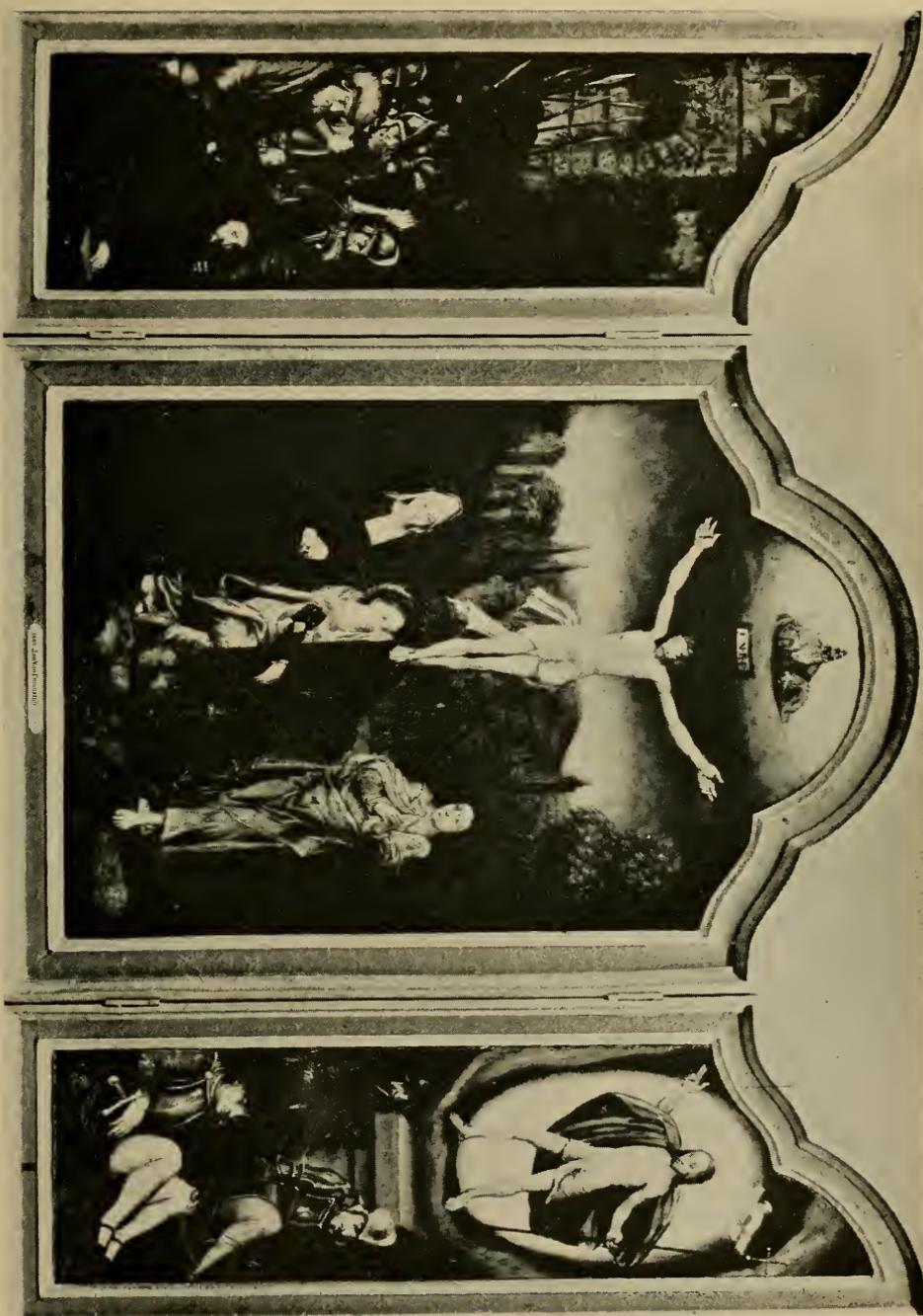
DYKE, ANTHONY VAN. Flemish School. Born in Antwerp, March 22, 1599; died in London, December 9, 1641. Pupil of Hendrick van Balen. Van Dyke's talent developed with astonishing rapidity. At sixteen he entered the studio of Rubens as assistant. Investigations prove that he was already a master of his art when he was introduced into the studio of Rubens. The esteem in which Rubens held him showed itself in numerous acts of kindness; not only did he procure several commissions for the young artist but when his enemies criticised him, he himself bought a number of Van Dyke's paintings and set the tide running in his favor. In 1621 Rubens presented him to Countess Armedel, through whom he obtained access to James I, whose portrait he painted at Windsor. The same year Rubens gave him a horse for his journey to Italy. His portrait of Cardinal Bentivoglio, one of the gems of the Pitti Gallery, was most successful and excited the jealousy of his brother artists who soon made Rome intolerable for him. He left for Genoa in 1624. His portraits of the great nobility

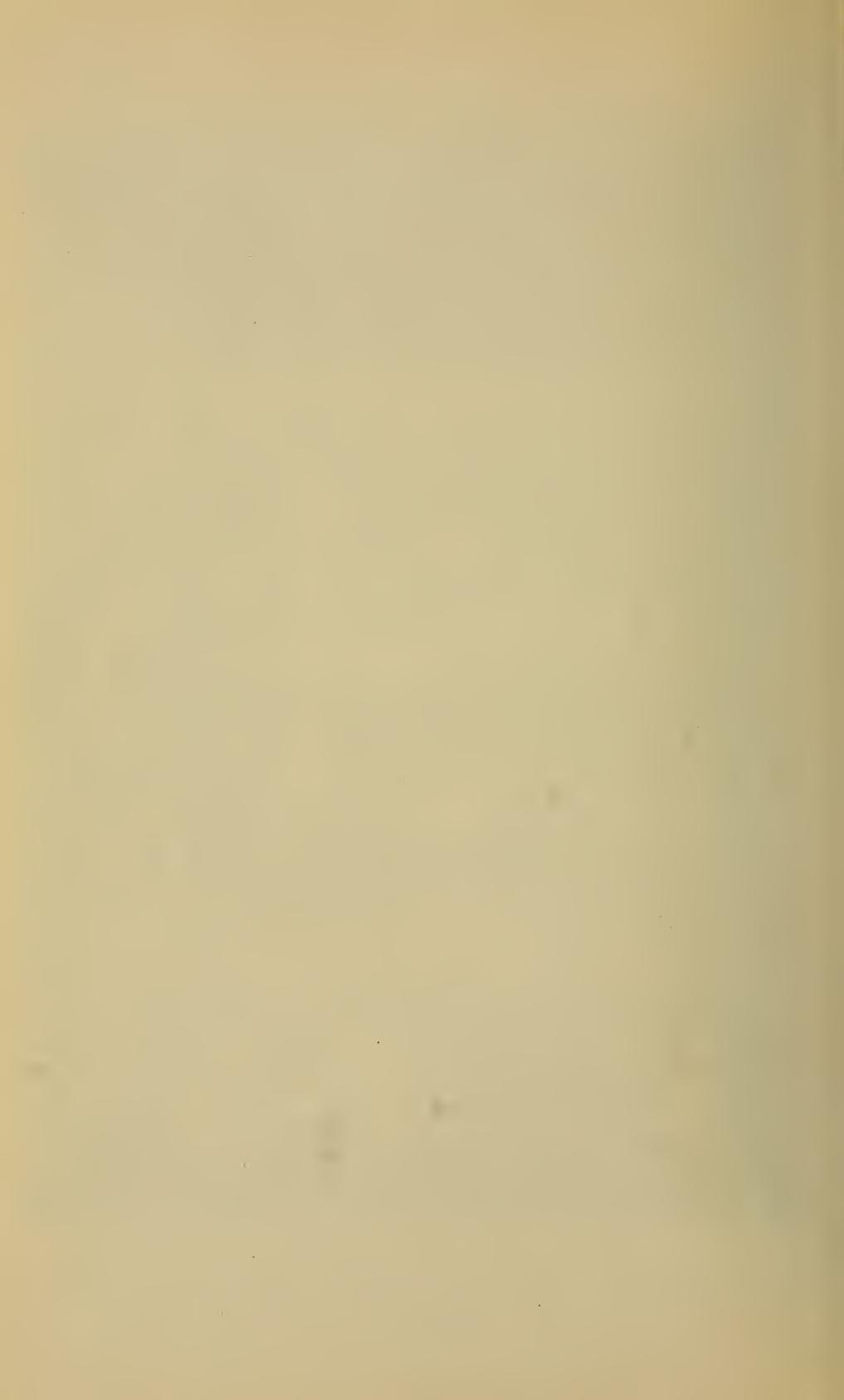
of Genoa rank among the finest in the world and form a magnificent and unrivalled series. Before returning to Antwerp he visited Palermo and painted the portrait of Emmanuel of Savoy, Viceroy of Sicily, and some church pictures. In 1630 he was in The Hague and in 1632 he again went to England where he was graciously received by Charles I. He first painted separate portraits of the King and Queen and then one of the Royal Family; the last is now at Windsor. In July he was knighted and appointed court painter. He painted no less than thirty-six portraits of the King and twenty-five of Queen Henrietta Maria, but perhaps the most beautiful works executed for the royal family were those in which he depicted the children. To this period belong the wonderful portraits of members of the English aristocracy to be found in so many of the great English houses. In 1640 he decided to return to Antwerp. He entered his native city in great magnificence, for Rubens had died and Van Dyke was now the acknowledged head of the Flemish School. Within a short time, however, he went back again to London where he died the following year. In his portraits the elegance of the composition, the delicate expression of the heads, the truth and purity of his coloring are outstanding features. He was a perfect master of drawing and chiaroscuro; he was admirable in draperies with simplicity of expression and graceful attitudes; he combined dignity with individuality. He is one of the few painters whom all critics have placed in the front rank. In a consideration of his art the brilliant and vigorous etchings must not be overlooked. His historical and sacred subjects are not so strong; for in these his conceptions are, as a rule, superficial and scenic rather than natural and profound. His works are found in all the principal galleries of Europe.

117. CRUCIFIXION. H. 47 in. W. $31\frac{1}{4}$ in. Jesus hangs on a high cross, surrounded by many angels, of whom two hold chalices to catch the drops of blood as they fall from the hands of the dying Saviour. At the foot of the cross kneels a middle-aged woman in adoration; this is no doubt a portrait. There is an eclipse of the sun with darkness and gloom over the earth as the third hour approaches. The canvas is executed in Van Dyke's best style.

118. ST. TERESA. School of Bologna. H. 35 in. W. $26\frac{1}{2}$ in. A half-figure of the saint is represented clothed in the Carmelite habit, with her head raised and her eyes turned toward heaven. She has her right hand over her heart from which a flame

No. 125. TRYPTICH, *Coninxloo*





comes forth; in her left hand she holds a crown of thorns. On a table at the right are a skull and a crucifix. The picture was painted in the seventeenth century by a follower of Guido Reni.
Gift of Mr. Edmund Burke.

119. MARRIAGE OF ST. CATHERINE. School of Nuremberg. Panel. H. 28 in. W. 21 $\frac{3}{4}$ in. There is a painting almost the same as this in the Munich Gallery, dated 1460. It is an interior scene; the figures are entire, and through the windows of the room a village is depicted. In our painting the Madonna, who is seated and almost full length, holds the Christ Child on her knees. She is clothed in brocade, with a white mantle, and wears a crown of gold and precious stones; her long, wavy, brown hair is thrown back over her shoulders. The Infant Jesus stands as He places a ring on the finger of St. Catherine who kneels before Him. The saint is clothed in a red brocade dress with graceful, long, flowing folds. On her head she wears a green cap and a white cloth. The background is a plain, deep olive green. *Gift of C. A. Wightman, LL. D.*

MARATTA, CARLO. Born at Camurano, near Aneona, 1625; died in Rome, 1713. Roman School. During his residence in Rome he was styled Maratti, and his name is frequently written in that form. He was a painter, an architect, and a clever etcher. Pupil of Andrea Sacchi. He was one of those fortunate men who receive during their lives their full portion of praise and emolument. Although he enjoyed and perhaps deserved the reputation of being the best painter in Europe, yet as compared with the truly great he never rose above mediocrity. A certain suavity and loveliness in his Madonnas, the grace of his angels, and the devout character of his saints render his pictures always agreeable; and these qualities are the source of his renown. He studied the works of Raphael, but never felt the beauty of that master's simplicity nor understood the principles of his design and composition. In place of imitating the well-managed draperies of Raphael, he resorted to fullness and overwhelming quantity, hiding too much of the figures and giving them an ungainly heaviness. His coloring is generally clean and freely wrought, but sometimes his shadows partake too much of red. He was knighted by Clement XI, and created painter in the ordinary to Louis XIV of France; he was also a member of the Academy of St. Luke. He was extremely clever in repairing frescoes and was employed to do such work as was necessary for the Raphael frescoes in the Vatican. His

pictures are deservedly held in much admiration. He exhibited his superior taste and skill in his large subjects. His works are numerous, and are found principally in Rome, Paris, Berlin, Munich, Vienna, Brussels, Florence, St. Petersburg, and London.

120. MADONNA WITH ANGELS. Oval. H. 27 in. W. $21\frac{3}{4}$ in. A very beautiful picture of the Madonna with her Divine Child in the manger, surrounded by angels. The composition and color are very good, though some of the shadows in the flesh tints are a trifle too red. This painting is a good example of the artist's early work.

121. CRUCIFIXION. Umbrian School. H. 23 in. W. 17 in. Jesus expires on the cross. Depicted with Him, bathed in tears, are His Blessed Mother at His right, St. John at His left and Mary Magdalen kneeling at His feet. This work is in the style of Lo Spagna. Painted about the middle of the sixteenth century.

122. MADONNA AND CHILD WITH TWO SAINTS. Venetian School. H. $14\frac{1}{4}$ in. W. 18 in. A very beautiful example of early Venetian work, good in composition and drawing, and wonderful in color. The half-length figure of the Madonna, clothed in red with a white veil over her head and shoulders, is wrapped in a mantle of blue with yellow lining. She holds the Child in her arms. On her right is St. Sebastian, pierced with two arrows, and on her left is an unidentified saint. A village appears in the landscape background. Executed in the latter part of the fifteenth century.

RENI, GUIDO. Born in Bologna, 1575; died there in 1642. School of Bologna. Pupil of Denis Calvert and later of Ludovico Carracci, who became jealous of him and dismissed him from the Academy. At one time a memoir of Guido Reni would have exalted him to the skies, especially if it had been written in England, for his pictures were much in demand among connoisseurs and sold for vast sums. At present, however, the work of this great craftsman seems to lack proper appreciation, and his extraordinary powers of composition and conception, as well as his skill in draughtsmanship are being overlooked in consequence of a complete change of fashion. In his own time he was perhaps the most popular artist in Italy, and in the eighteenth century he enjoyed a similar vogue in England. He was a man of great energy and of prodigious activity, but



No. 131. ST. JOHN THE BAPTIST, *Spanish School*

unfortunately he was overbearing and conceited. He was a skillful engraver and etcher; worked in silverpoint and in pastel; painted ceilings and walls in fresco, and produced numberless panel pictures. In the near future his work will be more highly prized for its own sake than it has hitherto been. In his early days he was a colorist of great purity and a composer of dramatic force; but later his very success proved his undoing, and many pictures of his maturity and old age, though distinguished for their facility and skill, evidence a certain monotonous melodrama and a thinness of impasto which has not tended to their permanency. His most widely known picture is the Aurora, a fresco, in the Rospigliosi palace. His works are found in Rome, Bologna, Dresden, Vienna, St. Petersburg, London, and elsewhere.

123. CRUCIFIXION. H. $51\frac{3}{4}$ in. W. $35\frac{1}{2}$ in. Jesus hangs on the cross; His mother stands at His right, the Beloved Disciple at His left, and Magdalen kneels at His feet. Guido painted a number of replicas of this picture.

RENI, GUIDO. See page 114.

124. MATER DOLOROSA. H. $18\frac{1}{2}$ in. W. $14\frac{1}{4}$ in. An old contemporary copy of a Mater Dolorosa by Guido Reni. The picture — set in a beautiful, old, hand-carved Florentine frame — is a life-size bust of the Madonna looking upward with an expression of deep grief.

CONINXLOO, JAN VAN. Flemish School. Born in Brussels about 1489; died in Antwerp. History painter; son of a painter of the same name. Removed to Antwerp where he was received into the guild in 1552 and became a citizen in 1555. Many of his works were formerly attributed to Jan Mostaert. The general characteristics of this master are the heavy hands, the oblong ears strongly planted upon the cheeks, and the thick, full mouth. Six of his pictures are in the Brussels Museum.

125. TRYPTICH. Height of central panel, 28 in. W. 19 in. In the original frame. The painting shows all the qualities that distinguish the work of Coninxloo. In the center Our Lord hangs crucified; above Him is the Eternal Father, while at the foot of the cross are His Blessed Mother, the Beloved Disciple, and Mary Magdalen. In the background is Jerusalem built in the style of a Flemish city. The right wing of the triptych represents the Resurrection, and the left wing the carrying of the cross.

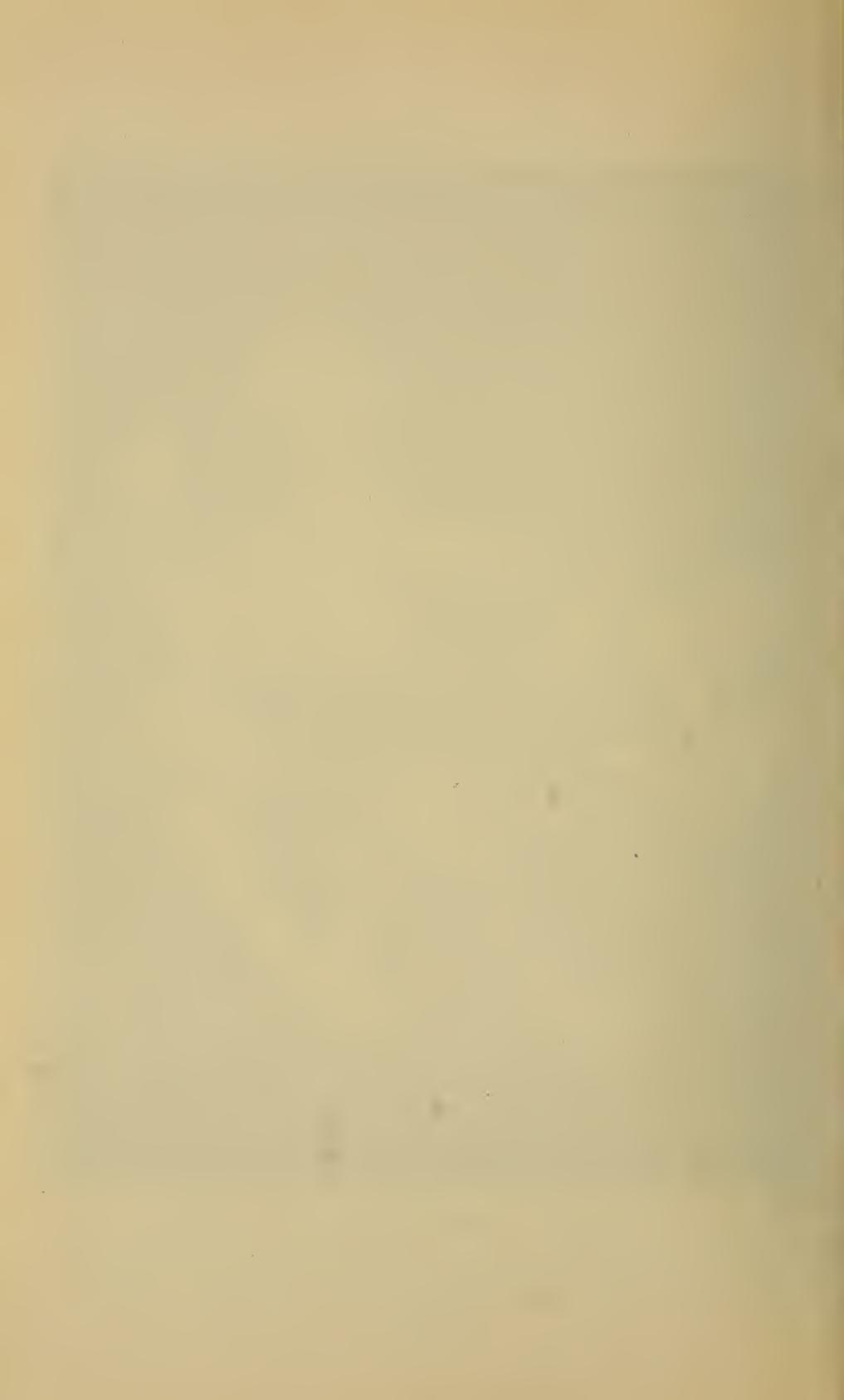
ROMANELLI, GIOVANNI FRANCESCO. Born at Viterbo in 1610; died there in 1662. Roman School. Pupil of Domenichino and Pietro da Cortona. He executed paintings in the Vatican to the satisfaction of Urban VIII. Painted also the Presentation of the Blessed Virgin for a mosaic in St. Peter's. He became Prince of the Academy of St. Luke. In 1648 he painted a number of frescoes in the Mazarin Palace in Paris. After this he returned to Rome, but in 1659 was recalled to Paris by Mazarin and was received with great favor by Louis XIV who intrusted to him the decoration of several apartments of the Louvre. In 1661 ill health compelled him to go back to Italy where he died the next year. He was a weak though pleasing painter. His chief works are found in Rome, Paris, Viterbo, and Vienna.

126. ECSTASY OF ST. FRANCIS. H. $49\frac{1}{4}$ in. W. 38 in. An angel with outspread wings is supporting the limp form of St. Francis who gazes heavenward in rapture. The seraphic saint is clothed in brown and the angel in old rose and dark-blue.

PARMIGIANINO, or Il Parmigiano. Lombard School. Born in Parma, 1503; died at Castle Maggiore, 1540. His real name was Francesco Mazzola. He was the son of Filippo Mazzola, a painter of Parma, who died in 1505, leaving Francesco to the care of his two brothers, Michele and Pierilario, both painters of Parma. His early pictures are entirely in the manner of Correggio, but after he went to Rome in 1522 he was profoundly influenced by the works of other masters. He had won such renown there before 1527, when the sacking of the city interrupted his career, that the soul of Raphael was said to have passed into him. At Rome he painted "The Circumcision," remarkable for its composition, coloring, execution, and the admirable manner in which the lights are distributed. The center of this composition is illuminated by rays coming from the body of the Infant Jesus; the other figures receive their light from the torches which they carry as they ascend the stairway of the temple, whereas the charming background takes the glow of the approaching sunrise. Parmigianino excelled in drawing and in the grace of his figures. Sometimes, however, he lengthened parts of the figure too much in order to make them appear more slender. One of his paintings in the Pitti Palace is called "The Madonna with the Long Neck." His color was soft and beautiful and his chiaroscuro perfect. The strokes of his brush are firm and sure — a natural result of his great ease in draw-



No. 132. MARY MAGDALEN, *School of Correggio*



ing. His paintings are found in the galleries of Paris, Madrid, Parma, Rome, Florence, Munich, Dresden and elsewhere.

127. HOLY FAMILY. H. 19 $\frac{3}{4}$ in. W. 17 $\frac{3}{4}$ in. This is a good, old contemporary copy of the original painting in the Louvre.

128. ANNUNCIATION. Florentine School. Size H. 19 $\frac{1}{2}$ in. W. 24 $\frac{3}{4}$ in. This is an old copy of the original in the Church of the Annunziata in Florence. The name of the artist is doubtful; however, there is a tradition that it was painted by a certain Bartolomeo. He wished to produce the most beautiful Madonna possible, and to this end he prayed, meditated and painted. It is related that one day while he was meditating on Our Lady's beauty, humility, and other virtues, and thinking how inadequate were his own powers to represent her worthily, he fell asleep; on awaking he found that the head of the Virgin had been miraculously completed, perhaps by St. Luke or by the hands of an angel. The original has been restored several times, but no one ever presumed to touch the features of the Blessed Virgin which are marvelously sweet and beautiful.

Roos, PHILIP PETER. See page 56.

129. THE SHEPHERD. H. 28 $\frac{1}{4}$ in. W. 22 $\frac{1}{2}$ in. A shepherd, clothed in white and red, guards his small flock near a spring. The foreground is a deep brown into which the figures are painted with masterly strokes of the brush. The distance and the sky are very luminous and broad in treatment.

SALVIATI THE YOUNGER; real name Giuseppi Porta. Venetian School. Born at Castelnuovo di Garfagnano about 1520; died in Venice about 1575. Pupil in Rome of Francesco Salviati from whom he acquired the name of Salviati the Younger. He was also a mathematician and architect. Porta followed his master to Florence, Bologna, and finally to Venice. Falling under the influence of Titian he abandoned the Roman style, became the intimate friend of that great painter, and was selected by him to assist, with Paulo Veronese, in decorating the Library of St. Mark. In 1563 Porta was invited to Rome where he won general admiration for his painting in the Sala Regia of the Vatican representing Barbarossa doing homage to Alexander III. He later returned to Venice and executed works in the Ducal Palace. The distinguishing mark of this artist is a blending of the Florentine character with the more

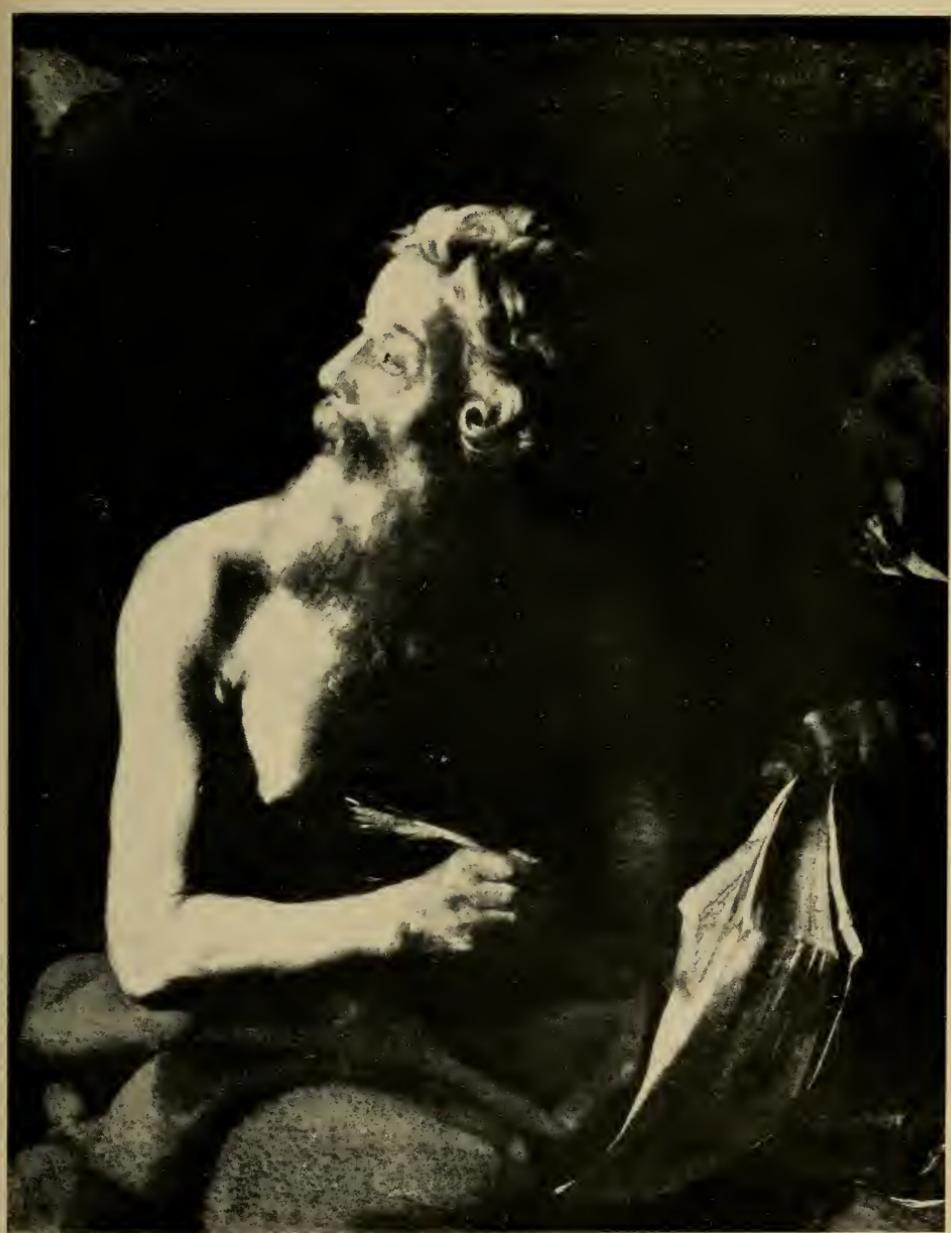
vivid and salient color of the Venetians. He was a good designer, skillful in composition, and a vigorous and brilliant colorist. He excelled in the treatment of costumes, ornaments, and architectural accessories. His works are found principally in the Louvre, in Dresden, Vienna, and Rome.

130. BAPTISM OF JESUS. H. 26 in. W. 22 in. A beautiful easel picture, delicate in color and strong in composition. It reminds us much of the Baptism of Jesus by the same artist in the Academy of Venice.

131. ST. JOHN THE BAPTIST. Spanish School. H. 34 $\frac{1}{4}$ in. W. 28 $\frac{1}{4}$. The saint is depicted life-size and more than half length. Wound around the lower part of his body there is a red drapery the folds of which come up over his right arm; his left arm rests on a stone, and he holds a cross in his right hand. The drawing of the figure is good and the expression of the face full of religious sentiment. In technique this picture bears great resemblance to the work of Murillo, but is probably by Don Bernardo Llorente or Don Alonzo de Tobar.

132. MARY MAGDALEN. School of Correggio. H. 55 in. W. 45 in. A three-quarter figure of the saint with an angel at her right holding a crucifix and one at her left holding a vase of ointment. This picture suggests very much the work of Correggio; the drawing and expression of the figures, the protruding upper lips, the distance between the eyes, the folds of the beautiful blue and yellow drapery, all are executed in that master's skillful manner.

RIBERA, JOSEF DE, called Lo Spagnoletto. Valencian and Neopolitan Schools. Born at Jativa, Spain, January 12, 1589; died in Naples, 1656. Pupil in Valencia of F. Ribalta and Caravaggio. While studying in Rome he lived on the charity of his comrades. A cardinal took pity on him, clothed him, and attached him to his household; but Spagnoletto soon ran away, declaring that he needed the spur of poverty to make him a good artist. After studying the works of Correggio in Parma he returned to Naples where he settled and married the daughter of a rich picture dealer. He was appointed court painter by the Spanish Viceroy, and soon found himself possessed of enough wealth to enable him to live like a grandee and entertain nobles and princes in his palace. He was made a member of the Academy of St. Luke in 1630 and was knighted by In-



No. 133. ST. JEROME, *Ribera*

nocent X in 1644. His work greatly influenced the Spanish art of the seventeenth century. In modern times Bonnat and Ribot painted as if they knew no master but Ribera. He worked with astonishing rapidity; even in his most unpretentious pictures he displayed remarkable power and facility. Ribera should not perhaps be called the follower of any one, for he was an independent man, accepting on his own accord the same principles that Caravaggio had adopted. He, too, sought the redemption of art in close observation of nature and he was enamored of the mystic charm of shadows. His bold treatment, especially his chiaroscuro, gives his work a peculiarly strong character. His painting of the "Martyrdom of St. Januarius," and one of St. Jerome have been pronounced worthy of Titian.

133. ST. JEROME TRANSLATING THE BIBLE. H. 39 in. W. 31½ in. A three-quarter figure of St. Jerome seated before a book with pen in hand. The saint looks upward as he hears the sound of a trumpet in the clouds. For plastic realism, clear drawing, and faultless technique this painting is a masterpiece. The chiaroscuro is remarkable and the brushwork superb. The emaciated body of St. Jerome with its furrows and wrinkles shows a long life of self-abnegation and penance.

GUERCINO. See page 11.

134. CHRIST AND THE SAMARITAN WOMAN. H. 47½ in. W. 66 in. The figures are half-length and life-size. Jesus is clothed in red and blue, the Samaritan woman in yellow with white sleeves and with a purple cloth around her shoulders. The woman stands at the right of the well with rope and jar in hand whilst Jesus addresses her. There is a dark landscape depicting a village scene in the background.

MARATTA, CARLO. See page 113.

135. BAPTISM OF CHRIST. H. 46½ in. W. 64¾ in. The half-length figures of Christ and St. John are painted more than life size. The Holy Ghost descends on our Saviour in the form of a dove. The composition, drawing and anatomy are excellent and the paint is laid on with masterly, broad strokes of the brush. This is a good example of the late strong work of Maratta.

136. MADONNA OF THE OAK, sometimes called the "Madonna of the Lizard." Roman School. H. 54 in. W. 43 in.

Painted in the early part of the sixteenth century. The Madonna with her left arm resting on an antique altar is seated under an oak tree holding the Infant Jesus on her knees. He looks up into her face and bends forward to put His arm around St. John, who stands near offering Him a scroll inscribed, "Ecce Agnus Dei." Each child rests one foot on the cradle. St. Joseph to the right leans on the altar. This painting bears a close resemblance to the one in Madrid, which is attributed by some critics to Raphael, by others to Giulio Romano, while a few claim it was painted by Francesco Penni from a drawing by Raphael. There are many copies. One by Giulio Romano in the Palazzo Pitti, Florence, has a lizard in the foreground whence it is called "The Madonna of the Lizard." Another, at Hampton Court, attributed to the same artist, but without the lizard, is called "The Madonna of the Oak," a name applied sometimes to the example in Madrid. The painting in the Prado is very dark and the flesh is of a brick color. The picture in our gallery is also dark, but the flesh is beautifully colored. It resembles the one in Madrid exactly except in the middle and right background. In our painting the artist depicts a stream, a village, and some architectural ruins, whereas in the same position of the background in the painting in Madrid there is a mountain scene with a stream and waterfall. This picture was probably painted by Francesco Penni, called "Il Fattore" because he was Raphael's journeyman; next to Giulio Romano he was Raphael's favorite pupil. *Gift of C. A. Wightman, LL. D.*

GUERCINO. See page 11.

137. ST. WILLIAM RECEIVING THE MONASTIC HABIT.
See number 49. H. 59½ in. W. 44½ in. This is a very good old contemporary copy of the original painting by Guercino, which is in Bologna. It is remarkable for its effect in chiaroscuro and shows that Guercino was much influenced by Caravaggio.

RENI, GUIDO. See page 114.

138. CRUCIFIXION. H. 62½ in. W. 41½ in. A ray of light from heaven illuminates the body of Jesus on the cross. Mary Magdalen bends over and holds on her knees the Blessed Virgin who has fainted. The Madonna is clothed in a bright-red dress with a white veil over her head and a blue mantle beside her; Magdalen is in deep-violet. Four angels are seen in the clouds. A mysterious grey atmosphere intensifies this scene of the third hour. A beautiful example of Guido's work.



No. 138. CRUCIFIXION, *Guido Reni*

139. THE POSSESSED MAN. Spanish School. H. 65½ in. W. 49 in. In the foreground of a forest scene are four full-length figures, two of which represent servants stricken with fear and wonder. One of the servants holds a horse and the other supports a nobleman who is clothed in blue, with a yellow mantle thrown over his shoulders. The nobleman is down on his right knee, his left foot forward and both hands raised toward a Trappist monk, whilst his face, which bears an expression of horror and pain, is turned to one side. The monk calmly raises his hands and in the name of God bids the evil spirit to depart.

140. DEPOSITION. Italian School. H. 73½ in. W. 49¾ in. The Beloved Disciple holds the limp body of Jesus. Kneeling nearby are the Blessed Virgin, Mary Magdalen, and two other women; in the background are Joseph of Arimathea and Nicodemus. The picture was painted about the middle of the seventeenth century.

RENI, GUIDO. See page 114.

141. MARY MAGDALEN. H. 61½ in. W. 38½ in. The figure of the saint kneeling in prayer is a trifle more than life-size. Magdalen is clothed in white and yellow and her face is turned upward in sorrow. The composition and drawing are good and the paint is laid on with admirable skill.

VERONESE, PAOLO. See page 35.

142. THE MADONNA ENTHRONED. H. 59½ in. W. 41¾ in. The Madonna, holding the Infant Jesus and surrounded by many angels, is seated on the clouds in the upper center of the painting. In the lower half are the two great Apostles, Sts. Peter and Paul, and the two great doctors of the church, Sts. Augustine and Jerome. The composition and drawing are good, the color is luminous, the technique excellent and the general effect very decorative. The signature PAOLI CALIARI is in the lower right corner.

SELMEGGIO (Salmeggia, Salmoggio), ENEA, called Talpino. Florentine School. Born in Bergamo in 1538 and died there in 1626. Studied art at Cremona in the school of Campi and at Milan under Procaccini; then went to Rome to study the works of Raphael of whom he became an imitator. His "St. Victor," painted for Olivetani in Milan, has often been attributed to

Raphael. The purity of his contours, the ideal beauty of his heads of young people, his delicate brushwork, his arrangement of draperies, and a certain grace in movement and expression prove that he tried to follow Raphael; however, he fell short of his model in grandeur, sentiment, and composition. He aimed at a great variety of tints in his draperies, some of which today are much faded. His shadows are rather dark like those of most of his contemporaries. It is said of this clever artist, as of Poussin, that he showed himself a great colorist only in certain paintings. His works are rare and precious. Salmoggio also wrote a treatise on painting of which only a few fragments remain.

143. MADONNA WITH SAINTS. H. $53\frac{1}{4}$ in. W. $34\frac{1}{4}$ in. The Madonna and Child Jesus are seated high in the center of the painting with three saints grouped on each side; on the right are two bishops and a soldier with the martyr's palm, and on the left St. Francis, St. Clare of Assisi, and St. Catherine of Alexandria. Through an opening in the background is a glimpse of landscape showing two villages. The composition is simple and well balanced, and the colors harmonize beautifully. The signature of the artist is on a white square in the lower center with the date, 1607.

144. THE JUDGMENT OF SOLOMON. Flemish School. H. 54 in. W. 74 in. This is an old contemporary copy of the original by Rubens which hangs in the Copenhagen Gallery. It has a few minor changes. King Solomon, as a young man, clothed in royal robes, is seated on a high throne in a gorgeous interior of ornamental twisted columns and hanging draperies. Around him a crowd of soldiers, elders, and others have gathered to witness him decide which of two women is the mother of a living child. Solomon having ordered the child to be divided and a half given to each woman, the executioner is about to strike with the sword, when the true mother, anxious to save the life of her offspring, asks the King to give it to the other woman; to which Solomon answers: "Give the living child to this woman, and let it not be killed, for she is the mother thereof."—Third Book of Kings, Chapter III, verse 27. The true mother is in the foreground between Solomon and the executioner, pleading for the life of her child. She is clothed in rich, yellow garments. The mother of the dead child stands at the right, clothed in red with a light grey-green apron. The executioner holds the living child by the left leg ready for the order to divide it into halves. The dead child lies in the fore-



No. 142. MADONNA ENTHRONED, *Paolo Veronese*

ground between the two women. The composition is very good, the drawing correct, and the color very pleasing. *Gift of C. A. Wightman, LL. D.*

145. MARTYRDOM OF ST. JANUARIUS AND COMPANIONS. Neopolitan School. H. 61 in. W. $50\frac{1}{2}$ in. This canvas represents the beheading at Pozzuoli, near Naples, of St. Januarius, bishop of Beneventum. His companions in martyrdom were the deacons Festus, Socius and Proculus, the lector Desiderius, with Eutychus and Acutus. This painting is admirable in composition and cleverly executed. It has the signature N. W. F. in the lower left corner. It was painted about the first quarter of the seventeenth century. *Gift of C. A. Wightman, LL. D.*

146. MADONNA AND CHRIST CHILD. School of Bologna. H. $9\frac{3}{4}$ in. W. $7\frac{1}{2}$ in. A three-quarter figure of the Madonna seated in a chair and holding the Infant Jesus. She is clothed in red and blue, with a brown veil over her head. The background is an olive green. Painted in the seventeenth century.

147. TWO MAGI. Venetian School. H. 15 in. W. $12\frac{3}{4}$ in. This painting is but a detail which has been cut out from an Adoration of the Magi. It was painted by the hand of a master in the early part of the sixteenth century.

148. DANTE MONUMENT. Bronze. H. 49 in. A model of the great monument by Cesare Zocchi in Trent, which was about 200 feet high and was erected by the Italian government in 1896 for propaganda purposes. It was melted into ammunition by the Austrians during the World War and returned to the Italians.



No. 143. MADONNA WITH SAINTS, *Talpino*

Gallery D

STORCK, IAN. Dutch School. The date of his birth is not known; he died in 1684. He is represented in the Rotterdam Gallery and in the Wallace Collection in London.

149. PORT SCENE. H. 30 $\frac{3}{4}$ in. W. 43 in. A number of boats, some unloading and others sailing up a stream are in the foreground. To the left are large public buildings and on the right the hilly banks of a stream. The picture is painted in detail like a miniature and yet the masses all harmonize beautifully. *Gift of C. A. Wightman, LL. D.*

VERNET, CLAUDE JOSEPH. French School. Born at Avignon in 1714; died in 1789. Vernet studied under Adrian Manglard and Bernardino Fergioni. For some time he lived in great poverty and sold for a mere trifle paintings which afterwards brought large prices. He spent twenty years in Italy and also lived for some time in Greece and the Greek islands making elaborate sketches. He gained a wide reputation by his landscapes, sea views, and harbors, which possess the beauty and freshness of nature and are excellent in every respect, especially in the admirable management of light and shade and aerial perspective. His figures, always arranged with unusual taste, are remarkably well drawn and are touched in with great neatness and spirit. Vernet was chosen a member of the Academy of St. Luke in 1743, and in 1753 was elected a member of the French Academy. For his reception piece he presented a Seaport at Sunset, now in the Louvre. In the same year he was commissioned to execute pictures of the principal seaports of France, of which he painted fifteen. These works are of large size and are all in the Louvre. In 1766 he was elected one of the Council of the Academy, and Louis XV gave him apartments in the Louvre. His extraordinary talents enabled him to surpass every landscape painter in Europe. Vernet was also a clever etcher.

150. A PORT SCENE. H. 34 in. W. 49 $\frac{1}{2}$ in. This grand poetic harbor scene is typical of Vernet's best style. The gradations from the warm-colored and clear-cut foreground to the cool, faintly visible mountains in the distance are rendered with consummate skill. The composition is good and the brushwork masterly. *Gift of C. A. Wightman, LL. D.*

ROSA, SALVATOR. Neopolitan School. Born at Renella, near Naples in 1615; died at Rome in 1673. Pupil of his uncle, Paolo Greco, and his brother-in-law, Francesco Fracanzano. When about eighteen years old he made a tour through the Abruzzi and gathered from the banditti of that wild region many incidents which he afterwards painted. On his return home he found his father dead and was obliged to labor for the support of the family. Fortunately he gained the friendship of Lanfranco and Aniello Falcone through whose aid his pictures found a sale. Under Falcone's instructions he learned to paint battle scenes with such success as to rival his master. Through the influence of Lanfranco he was admitted into the studio of Ribera where he remained until at the age of twenty he accompanied that master to Rome. Cardinal Brancacci, having become impressed with his ability, took him under his protection and gave him various commissions both in Rome and Viterbo. Prince Giovanni Carlo de Medici, for whom he executed important works, invited him to Florence. During a residence of nine years in that city he distinguished himself as a painter and also as a satirical and dramatic poet. His wit, lively disposition, and unusual conversational powers drew round him many choice spirits, and his house was a center for the connoisseurs and literati of Florence. He painted history, portraits, landscapes, battle pieces, and seaports; but he was most eminent in landscape. He inclined to the strong, natural style and color of his master, Ribera. The time of Pope Urban VIII was an era of landscape painting. Three distinct schools flourished under the leadership of Claude Lorraine, Gaspard Poussin, and Salvator Rosa. Each observed nature in his own way: Claude admired and represented her sweetness; Poussin, her gorgeousness; whilst Salvator Rosa, whose school was the most distinguished though not the best, painted nature in her most terrifying aspects. In landscape Rosa made choice of the lonely haunts of wolves and robbers. He loved to depict savage mountain scenery with rocky precipices, dreary caves, wild thickets, and foamy torrents. His trees are shattered or torn up by the roots, and in the atmosphere itself he seldom introduced a cheerful hue, except occasionally a solitary sunbeam. These gloomy regions are peopled with characteristic inhabitants — ferocious banditti, assassins, and outlaws. In his marines he displays the same taste. He represents desolate shores whose dreary aspect is heightened by terrific storms with all the horrors of shipwreck. His battles and cavalry attacks portray the same wild beauty. Sir Joshua Reynolds says that what is most to be admired in him is the



No. 154 THE LAST SUPPER, *Cespedes*

perfect correspondence which he observed between the subjects chosen and his manner of handling them. Everything is of a piece; his rocks, trees, skies, even his treatment, exhibit the rude, wild character that animates his figures. It is impossible to examine one of his bold, rapid sketches without being struck by the fertility of his invention and the skill of his hand that rivalled in execution the activity of his mind. He could paint a well finished landscape and insert all the figures in one day. Besides his paintings he produced ninety splendid etchings. His works are to be found in almost every great gallery of Europe, notably in the Pitti, the Hermitage, the National Gallery of London and in Rome.

151. PORT SCENE. H. $30\frac{1}{4}$ in. W. $40\frac{1}{4}$ in. Mountains looming up against the clouded sky form the background. At the base of the mountains is a fortified town. Many vessels lie anchored in the bay. In the foreground are a number of figures, with freight ready to be loaded. *Gift of C. A. Wightman, LL. D.*

KONING, CONINCK OR KONINCK, SOLOMON. Dutch School. Born in Amsterdam, 1609; died there, 1668. Studied under David Colyns and Nicholas Majaert, but later followed the style of Rembrandt. He painted historical subjects which are well composed and admirably colored. He displayed something of the richness and glow of Rembrandt though in a clearer tone. His works possess great merit, but they are rarely seen outside of Holland where they are preserved in the choicest collections. There are a few fine etchings by this artist in the style of Rembrandt.

152. THE QUEEN OF SHEBA BEFORE SOLOMON. H. $29\frac{1}{4}$ in. W. $42\frac{3}{4}$ in. Solomon clothed in rich garments is seated high on a gorgeous throne; two elders are at his right and a soldier in armor at his left; kneeling before him in her royal robes is the Queen of Sheba with five attendants; in front of the Queen lie her presents; above this group stand two persons near a large pillar. The costumes and draperies are in rich blue, yellow and red of various tints; the wall and floor blend from a rich, light, warm, olive green into a darker, cool green. The picture is signed on the right wall near the soldier. It could easily be mistaken for an original Rembrandt. *Gift of C. A. Wightman, LL. D.*

153. CHRIST CARRYING THE CROSS. School of Naples. H. $42\frac{3}{4}$ in. W. 58 in. The figures are life-size and half-

length. Our Saviour, goaded by His executioners, carries the cross up the hillside of Golgotha and meets His Blessed Mother; Magdalen and St. John stand behind her amongst the rabble. The composition is good, the figures well drawn and expressive, and the color harmonious. This picture was painted in the beginning of the seventeenth century.

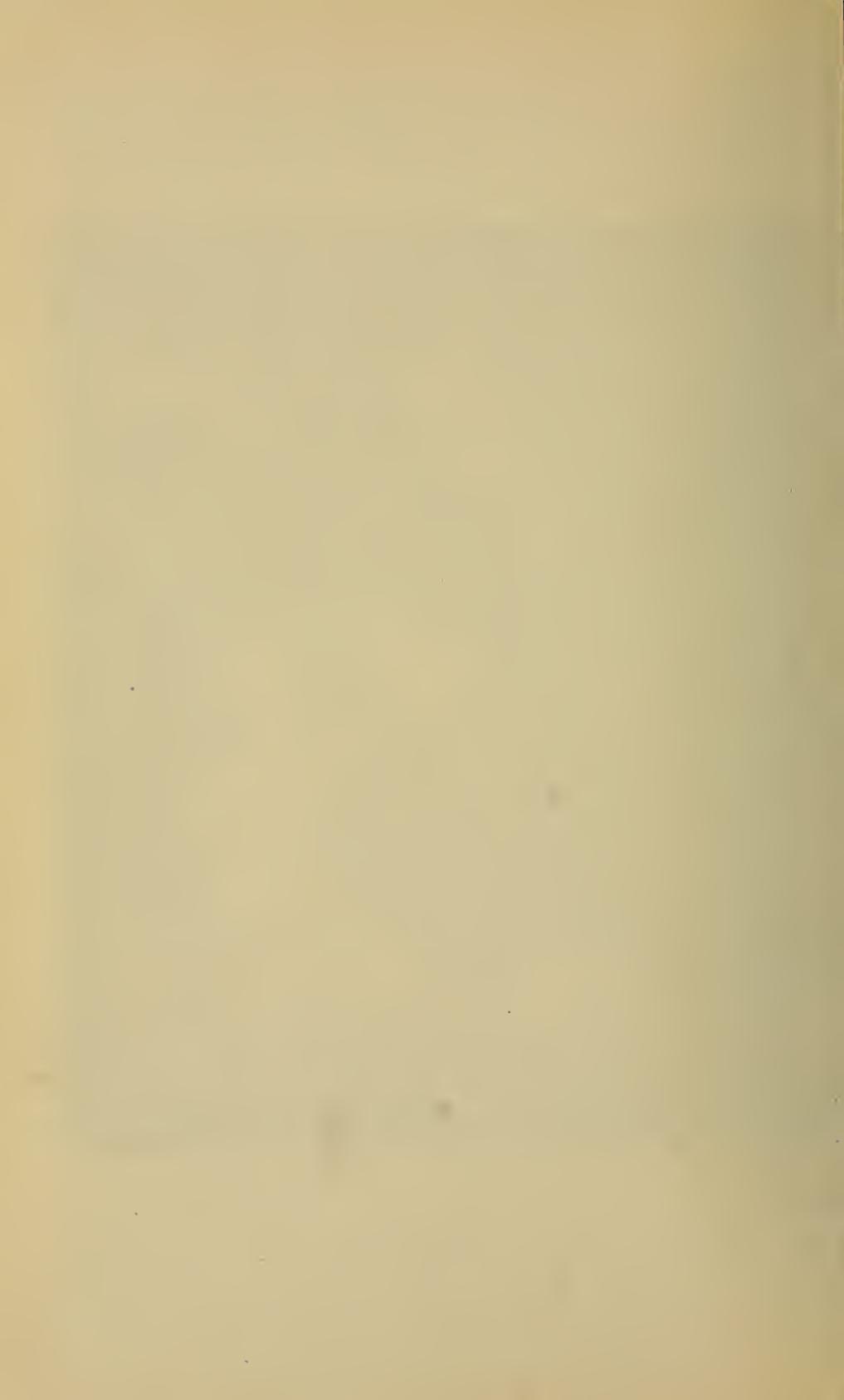
CESPEDES, PABLO DE; in Rome called Paolo da Cordova and Cerdaspe. Spanish School. Born in Cordova, 1538; died there July 26, 1608. Cespedes had the advantage of a very liberal education in a theological seminary in Rome, where he became conversant with the classic and oriental languages and where he learned to speak with great fluency most of the modern tongues. He took up the study of art and became celebrated not only as a painter, but also as a sculptor, architect, poet and scholar. On account of his learning as well as his remarkable modesty and humility, the Pope conferred on him the canonry of the cathedral of Cordova, and in 1577 Cespedes returned to Spain to take up the duties of his office, finding time, however, for the pursuit of art and literature. He was one of the greatest colorists of his country.

154. THE LAST SUPPER. H. 27 in. W. 38 $\frac{1}{4}$ in. Christ and His Apostles are gathered at a table in a dark room to celebrate the Last Supper; Our Saviour is seated in the center and His companions grouped artistically around Him; Judas seated in front, turns around and looks out from the canvas toward the spectator, while the others are intently watching Jesus as He raises His right hand in blessing and pronounces the words of consecration. This remarkable work is an example of Cespedes at his best. The composition is good, the drawing correct, and the color rich and transparent. It reminds us of the famous Last Supper which he painted for the cathedral of Cordova, except that in our painting the heads are more on a level and the grouping is much better. *Gift of C. A. Wightman, LL. D.*

155. MADONNA AND CHILD. Byzantine School. Panel. H. 15 $\frac{1}{2}$ in. W. 11 $\frac{1}{2}$ in. A bust figure of the Blessed Virgin clothed in blue-black, with a brown-red mantle folded over her head and around her shoulders. She holds the Infant Jesus Who reaches His arms around her neck. He is clothed in yellow and red. The background is gold. *Gift of C. A. Wightman, LL. D.*



No. 160. MADONNA AND CHILD, *Fra Sebastiano del Piombo*



BRANDI, GIACINTO. Roman School. Born 1623; died 1691. He studied in Rome under Cav. Giovanni Lanfranco and was his most celebrated pupil. He adopted his master's moderate tone of coloring, the variety and contrasts of his compositions, and his flowing brush. He painted with great facility and filled Rome and the States with his works; but his love of money induced him to become careless, so that he never arrived at the grandeur of style which we admire in Lanfranco, though at times he went beyond himself and produced noble works. His best paintings are in Rome and Gaeta. Most of his easel pictures were executed hurriedly.

156. ST. CATHERINE OF ALEXANDRIA. H. $38\frac{1}{4}$ in. W. 29 in. The saint is clothed in white with a yellow mantle thrown over her right shoulder. In her hands she holds a sword, a wheel of torture and a palm of martyrdom. Her head crowned with jewels is turned toward heaven. The drawing and composition are good and the picture was executed with a swift, clever brush. *Gift of C. A. Wightman, LL. D.*

ROSA, SALVATOR. See page 138.

157. A MOUNTAIN LANDSCAPE. H. $47\frac{1}{2}$ in. W. $36\frac{1}{4}$ in. This rugged mountain scene is toned in warm red tints. High up among the rocks are the ruins of a building. A lonely man with a pack-mule enters the scene from the lower right side. Clouds, sky, rocks, shrubbery, are all in execellent harmony. *Gift of C. A. Wightman, LL. D.*

GAULLI, GIOVANNI BATTISTA, called Baciccio. School of Genoa. Born in Genoa, May 8, 1639; died in Rome, April 2, 1709. Pupil of Borzone; went early to Rome and by studying the works of the great masters formed a style of his own which brought him into repute. A good portion of his life was spent in portraiture. He painted the portraits of seven pontiffs, from Alexander VII to Clement XI, and of all the cardinals of his time. His pictures of children show much grace and vivacity. His greatest merit, however, lies in his historical compositions, which exhibit good arrangement, agreeable coloring, and a spirited touch. Sometimes his work was incorrect and heavy, and his draperies were often too stiff. He understood in a marked degree the art of foreshortening his figures as is shown in the dome of St. Agnes, in Piazza Navona in Rome. Gaulli's facility of composition, rapidity of hand, and clear, bright style rendered his mural paintings very attractive to his contempor-

raries; but these works are now considered as exemplifying an essentially superficial style of art. His faults are less obtrusive and his manner more varied in his easel pictures. His chief work is the "Assumption of St. Francis Xavier" in the Gesu, Rome. This picture is celebrated for the boldness and truth of the foreshortening and the brilliancy of the coloring.

158. MADONNA AND SAINTS. H. $37\frac{3}{4}$ in. W. 30 in. The Madonna and Child appear in the clouds to St. Francis de Sales and St. Alphonsus. This painting is beautifully composed and decorative in effect.

159. CHRISTMAS NIGHT. Florentine School. Panel. H. $14\frac{1}{2}$ in. W. $12\frac{3}{4}$ in. The Infant Jesus lies in a crib between St. Joseph and His mother behind whom stand a shepherd and the ox and ass. A star is seen in the sky. Red and yellow predominate in the color scheme. The picture was painted in tempora by a follower of Pesanello about the year 1450.

PIOMBO, FRA SEBASTIANO DEL. His real name was Sebastiano Luciani. Venetian School. Born in Venice, 1485; died in Rome, 1547. He was known as del Piombo, from the office of Keeper of the Leaden Seal conferred upon him by Clement VII. Pupil of Giovanni Bellini and Giorgione. He at first intended to become a religious or an ecclesiastic, and probably took minor orders; but being much interested in music and having met Giorgione who was also a clever musician, he was induced to delay his studies for the priesthood and to give his time to painting. It was on Giorgione's recommendation that he entered the studio of Bellini; later, however, he worked with Giorgione himself. He had already acquired the reputation at Venice of being the finest colorist of his time when he was invited to Rome by Agostino Chigi to decorate some of the rooms of the Farnesina Palace which had just been completed. His work attracted the attention of Michelangelo, who became his sincere friend. Raphael also saw his pictures and praised them highly. Cardinal de Medici ordered a painting of the Transfiguration by Raphael and a Raising of Lazarus by Luciani. Raphael died before his Transfiguration was entirely completed; nevertheless, the two paintings were exhibited at the same time. It was evident that Michelangelo assisted Luciani in composition and design in which he was rather weak, but the genius of Luciani was seen in the coloring. Luciani was also a painter of portraits that are admired for their striking resemblance and bold relief. In many of his paintings the coloring is as fresh and



No. 161. MADONNA, CHILD AND ST. ANN, *De Matteis*

clear today as when first completed, and this is especially true of the carnations, which in the works of other artists seem to be the first to fade and deteriorate. After the death of Raphael, Luciani was regarded as the chief painter in Rome. It was then that he acquired the position of "Keeper of the Seals of the Chancery," an office which was important and lucrative and which enabled him to have more leisure than hitherto had been at his disposal. He died while painting the chapel of the Chigi family. His pictures are found in Rome, Venice, Florence, Treviso, Parma, Viterbo, Madrid, London and St. Petersburg.

160. MADONNA WITH CHRIST CHILD. H. $30\frac{1}{2}$ in. W. $27\frac{1}{2}$ in. The half-length figure of the Madonna is clothed in red, with a blue-green mantle over her shoulders and a mauve-colored veil over her head. With hands folded before her she adores her Child Who is seated on a brown pillow. The composition and drawing are good and the color is rich. The picture is full of charm. It is signed on a paper below the book in the foreground. *Gift of C. A. Wightman, LL. D.*

DE MATTEIS, PAOLO. Neopolitan School. Born in Cilento, 1662; died in Naples, 1728. He was long considered the most famous pupil of Luca Giordano and he also studied under Morandi. He was invited to Paris where he resided three years and acquired celebrity at the French court. He was next engaged by Pope Benedict XIII to come to Rome where he painted at the Minerva and the Ara Coeli. He was also employed in various other cities, particularly in Monte Cassino, Naples, and Genoa. He boasted that he painted the immense cupola of the Gesu Nuovo in sixty-six days. When Solimena heard of this boast he sarcastically replied that the work declared the fact itself without mentioning it. However, there were many beauties in it and its rapid execution excited universal admiration. When he worked with care he left nothing to be desired in his compositions, in the grace of his contours, and in the beauty of his countenances. He first worked in the style of Giordano, but afterwards painted with more force of chiaroscuro and more softness and delicacy of tint. In his Madonnas and Children he sometimes displays the sweetness and charm of Albano and the Roman School in which he had studied. Lanzi praises his works very highly, particularly those in Genoa, which he pronounces admirable productions with figures as graceful as ever were painted. His frescoes and easel pictures are found

in Rome, Monte Cassino, Naples, Genoa, Milan, St. Petersburg, Vienna and elsewhere.

161. MADONNA, INFANT JESUS, AND ST. ANN. H. 40 in. W. 30 in. The Madonna is clothed in red with a yellow veil and a blue mantle over her shoulders. She holds the Christ Child who rests on a grey pillow in her left arm while she tenderly covers Him with a white cloth. St. Ann, a grey mantle over her head, looks down at the sleeping Child. The drawing and composition are very good, and the color is luminous, especially the flesh tints. The picture is full of grace, beauty, softness and delicacy and can well be placed among the best works of the kind ever painted by this master. The picture is signed on the background over the head of the Infant. *Gift of C. A. Wightman, LL. D.*

CABRERA, MIGUEL. Mexican School. A Zapoteca Indian, born in Oaxaca, 1695; died, 1768. Cabrera was a pupil of Juan Correa. No artist of Mexico painted larger canvases than Cabrera, though he also painted small pictures on copper and canvas. His style is distinctive—light and facile without laborious finish; his color thinly spread on the canvas is strikingly luminous; his drawing is not always correct, yet it is better than that of most of the Mexican painters; and for the most part his composition is good. His characteristic notes are a light touch and a general atmosphere of beauty and suavity that pervades everything he does. His facility was extraordinary and he literally filled his native land with his works. In less than fourteen months he pictured for the Jesuits at the Campana the life of St. Ignatius in a series of thirty-two large oil paintings, three or four of which could hardly be completed in the same length of time by an artist of today. Moreover, during that same year, 1756, he also portrayed the life of St. Dominic in the Dominican cloisters. It is necessary to see the two collections in order to appreciate this great achievement. Cabrera was known not only as a painter, sculptor, and architect, but also as an author.

162. ST. JOSEPH AND THE CHRIST CHILD. H. 29 $\frac{1}{4}$ in. W. 25 $\frac{1}{4}$ in. A half-length figure of St. Joseph, clothed in green with a yellow mantle. He bears the Infant in his arms. Jesus is clothed in gauze and holds a branch of lilies in His right hand. The colors are luminous and the composition and drawing good. The signature is in the lower center of the canvas. *Gift of C. A. Wightman, LL. D.*



SPIERINGS, NICHOLAS. Flemish School. Born in Antwerp, 1633; died there, 1691. He studied in Italy and painted so nearly in the manner of Salvator Rosa that his landscapes have sometimes been mistaken for the great Italian's. His style is agreeable, though eccentric and bold; his scenery is well chosen; the forms of his rocks and trees are grand and picturesque; his coloring is good; and his touch firm and spirited. However, he was not so successful in drawing figures and often had them painted in by other artists. Returning home through France he worked for some time in Paris where his pictures were so greatly admired that he was commissioned by Louis XIV to paint several things for the royal palace.

163. FLIGHT INTO EGYPT. H. 29 $\frac{3}{4}$ in. W. 39 $\frac{3}{4}$ in. Companion to number 164. In the foreground toward the left is the Holy Family resting in the shade of some tall trees. The figure of St. Joseph is not correctly drawn. A dark stream flows from the center toward the right foreground, back of which are some rocks and crags partly covered with trees and shrubbery. In the distance is a mountain and the sky is banked up with clouds to the very top. The picture is painted with a free brush and the composition is admirable. *Gift of C. A. Wightman, LL. D.*

SPIERINGS, NICHOLAS. See above.

164. TOBIAS AND THE ANGEL. H. 29 $\frac{3}{4}$ in. W. 39 $\frac{3}{4}$ in. A companion to number 163. The figures of Tobias and the Archangel Raphael are in the center foreground on the banks of a stream which flows from the center toward the foreground at the left. Above is a steep, rocky bank. At the right are some tall trees a few of which have been shattered by storms. The background is mountainous and the sky again is banked up with clouds to the top. The composition is pleasing and the brushwork free. The two paintings harmonize well. Brown and blue predominate in the color scheme. *Gift of C. A. Wightman, LL. D.*

165. MADONNA AND CHILD JESUS. Byzantine. Panel. H. 19 $\frac{1}{2}$ in. W. 11 $\frac{1}{2}$ in. A bust figure of the Blessed Virgin clothed in red, holding the Infant Jesus Who is clothed in green and yellow with gold high-light. The background is gold. The picture was painted in the thirteenth century. *Gift of C. A. Wightman, LL. D.*

166. SUSANNA AND THE ELDERS. Venetian School. H. 38 in. W. 52 in. Susanna covering herself with a white and brown cloth arises from a bench near a pool of water; on either side of her is an elder; the one on the left is clothed in blue and red, the other in orange and deep brown; to the right is a fountain with water trickling down into the pool. The colors are rich and deep and laid on with masterly strokes of the brush in the style of Tintoretto. This painting dates from the sixteenth century.

DA PONTE, FRANCESCO. Called also Bassano the Younger. Son of Giacomo Da Ponte. Born in Bassano, 1550; died in Venice, 1591. Venetian School. Giacomo had four sons who were artists of whom Francesco was the best. When Francesco moved to Venice he executed many works for churches and public buildings. He painted in the Palazzo Grande a series of pictures illustrating the history of the Republic of Venice. These productions still claim our admiration, although they are in the immediate vicinity of some of the finest works of Paolo Veronese and Tintoretto. Francesco would have achieved greater things had he not been afflicted with fits of melancholy so severe as to deprive him of his reason. In one of these fits he threw himself from a window and was killed in the prime of life.

167. DANCING PEASANTS. H. 44 $\frac{3}{4}$ in. W. 57 $\frac{1}{4}$ in. There are six figures in the foreground; two couples are dancing, while a young man plays a musette and another looks on. The figures are grouped between two large trees which frame in a wonderful landscape with mountains, meadows, flocks, villas, and a stream with a waterfall spanned by a stone bridge. It is a good work of its kind, for landscape painting was not started in earnest until almost a hundred years later. *Gift of C. A. Wightman, LL. D.*

POUSSIN, NICOLAS. See page 78.

168. THE RAIN OF MANNA. H. 37 $\frac{1}{4}$ in. W. 50 $\frac{3}{4}$ in. The Israelites are camped in the wilderness. A crowd of figures is grouped around Moses in the foreground gathering manna early in the morning. Another group is set farther back at the right under a cluster of trees. The background is mountainous. The landscape, composition and drawing of the figures are in the master's best classic style.

169. DESCENT FROM THE CROSS. Italian School with Russian influence. Panel. H. 17 $\frac{1}{4}$ in. W. 13 $\frac{1}{4}$ in. Joseph



No. 170. PORTRAIT OF A YOUNG MAN, *Francia*

of Aremathaea and Nicodemus are up on ladders lowering the limp body of Our Redeemer; Mary Magdalen and the Beloved Disciple receive Him. The Blessed Mother is at the foot of the cross overcome with grief. Yellow, red, and blue predominate. The colors are laid on in masterly, flowing strokes of the brush. The drawing is good and so is the composition, but the group should have been shifted a bit more to the right of the panel. *Gift of C. A. Wightman, LL. D.*

FRANCIA, FRANCESCO. School of Bologna. Born in Bologna, 1450; died April 7, 1533. His real name was Francesco di Marco di Giacomo Raibolini. He was an engraver, medalist, painter and goldsmith. The medals and coins taken from his models rivalled those of Caradosso of Milan. Though Francia did not begin to paint until he reached maturity, he equaled, if he did not excel, any of his predecessors. His master was Lorenzo Costa, but he may have studied under Marco Zoppo. Malvasia says: "He was esteemed and celebrated as the first man of the age," and Vasari asserts that "he was held in the estimation of a god." When Raphael's star appeared it of course outshone that of Francia, yet of the latter's Madonnas Raphael wrote in a letter dated 1508: "Never have I beheld any more beautiful, more devotional in their expression, and more finely composed by any artist." At first Francia painted in the style of Perugino and Bellini, but later on he was influenced by Andrea Mantegna. Lanzi says that when Raphael had reached the height of his career at Rome and was regarded as an angel rather than a man, he sent his picture of St. Cecelia to Francia at Bologna for criticism and correction—"an instance of modesty more to be admired in our Apelles than even his paintings." Vasari says Francia died of melancholy in 1518 on realizing how much Raphael excelled him as a painter; but Lanzi proved that he produced his St. Sebastian long after this date. Francia also painted frescoes, but with little success. He was a prolific worker and examples of his art are to be found in Bologna, Parma, Rome, Florence, Milan, St. Petersburg, Berlin, Dresden, Munich, Vienna, Paris, London, New York, Boston, Philadelphia and elsewhere.

170. PORTRAIT OF A YOUNG MAN. H. $19\frac{1}{4}$ in. W. 15 in. On panel. Bust picture of a young man with long hair coming down to the shoulders, wearing a dark-red cap and a dark, warm-green coat. The sky and the Umbrian scene in the background are painted in light tones. A good example of this master's work. *Gift of C. A. Wightman, LL. D.*

GAULLI, GIOVANNI BATTISTA. See page 145.

171. THE ASSUMPTION. H. 23 $\frac{3}{4}$ in. W. 19 in. The Blessed Virgin appears in the clouds of heaven, crushing the serpent under her feet. She is clothed in red and blue and has a crown of twelve stars. In the left foreground is an angel with a branch of lilies; there are a number of angels in the background. The composition is good and the colors harmonize.

172. JOSUE IN BATTLE. Flemish School. H. 27 $\frac{1}{4}$ in. W. 23 in. Josue at the head of his troops is in the heat of battle and as evening draws near he commands the sun to stand still. The action of the men and horses is natural and well rendered.

173. THE ANNUNCIATION. Florentine School. Painted on wood. H. 26 $\frac{3}{4}$ in. W. 32 $\frac{3}{4}$ in. The picture is executed in the style of Andrea del Sarto. The Blessed Virgin at the right of the picture kneels in prayer beside a bed covered with a green canopy. She is clothed in red with a blue mantle lined with yellow around her and a white veil over her head. At the left of the picture is the angel Gabriel kneeling as he announces that she is blessed amongst women. The angel is clothed in green-grey and yellow. A vase of flowers is placed on the floor between the two figures. Through the open door in the background beautiful mountain scenery is visible. This picture was painted in the sixteenth century by a follower or pupil of Andrea del Sarto. *Gift of C. A. Wightman, LL. D.*

ZEGERS, GEERAARD, also spelled Seghers. Flemish School. Born in Antwerp, 1589; died there, March 18, 1651. Pupil of Henry Van Balen and Abraham Janssens. He studied in Rome where he adopted the vigorous style of Caravaggio—adding, of course, the rich coloring of the Flemish school. His paintings were often strong in contrasts. He avoided the use of bright and glaring colors and carefully observed the laws of harmony, and yet his pictures are so full of force that they make most other works look weak and insipid. He was invited to Spain by Cardinal Zapara and was employed at the court of Madrid by Philip III. After some years he desired to return to his native country where his fellow citizens were impatient to possess examples of his art. On his arrival at Antwerp he executed several works for the churches in imitation of the style of Caravaggio, but these were not favorably received by the public. The clear and brilliant coloring of Rubens and Van Dyke were so deeply rooted

in the people that he was compelled to adopt a more tender and agreeable manner of painting. This he did with astonishing facility, and some of his later works are ranked among the most precious productions of the Flemish School, matching in brilliancy and harmony of the coloring the works of Rubens and Van Dyke. His composition was very good; he was more correct in his design than most of his countrymen; he was excellent in expression; his coloring was warm and full of force; and the opposition of his lights and shadows enabled him to give his figures a surprising roundness and relief. Van Dyke painted his portrait among the eminent artists of his country. His works are found in Rome, Madrid, Cassel, Antwerp, Vienna, Florence, Ghent and elsewhere.

174. ADORATION OF THE GOLDEN CALF. H. 29 in. W. 38 $\frac{3}{4}$ in. This picture is very cleverly composed. There are ten figures in the foreground gathered in prayer before a golden calf placed on an altar, while the Prophet Moses is receiving the ten commandments from God in the clouds of heaven on a mountain-top at the left. Clouds are banked up over the mountain scenery in the background. The figures are well drawn and are painted with vigorous strokes of the brush; the colors are rich and harmonize beautifully, and the whole picture shows the master at his best. *Gift of C. A. Wightman, LL. D.*

BECCAFUMI, DOMENICO, called Micarino. School of Siena. Born in Siena, 1484; died, 1551. Studied first under Capanna and afterwards under Giovanni Vercelli. In Rome he was influenced by Angelo and Raphael. On returning to Siena he produced several admirable works in sculpture and in painting; he likewise made the celebrated mosaic pavement of the cathedral of that city. He was noted also as an etcher and engraver.

175. MARRIAGE OF ST. CATHERINE. Panel. H. 20 $\frac{3}{4}$ in. W. 17 in. A half-length figure in blue and red of the Madonna holding the Christ Child; also a half-length figure of St. Catherine in blue and yellow. The background is a mountain scene. *Gift of C. A. Wightman, LL. D.*

176. DEATH OF ST. JOSEPH. North Italian School. H. 28 $\frac{1}{2}$ in. W. 23 $\frac{1}{4}$ in. On a cot covered with a dark yellow blanket, St. Joseph with his eyes turned toward Jesus breathes forth his soul to his Creator. Jesus, clothed in red and blue, seated at the right of St. Joseph raises His right hand in benediction. The Blessed Virgin clothed in blue and red with a white veil over her head, joins in prayer with the angels around

her and overhead. This picture is similar in technique to number 224.

177. CRUCIFIXION. German School. Panel. H. $26\frac{1}{2}$ in. W. $11\frac{1}{4}$ in. The body of our Saviour hangs lifeless from a tall cross. The sky is dark. A large nimbus is faintly seen around the upper part of the body and cross. At the right of the cross stands the Sorrowful Mother and at the left the Beloved Disciple. The Blessed Virgin is clothed in a red dress and a long, deep-blue mantle with a lighter blue veil over her head. St. John is clothed in green and red. In the hilly distance is the city of Jerusalem menaced by lightning. In front of the cross are a skull and bones. The drawing and anatomy are perfect, the colors blend well, and the composition fills the rectangular space beautifully. The work was undoubtedly done by a very great master in the fifteenth or early sixteenth century. *Gift of C. A. Wightman, LL. D.*

178. ST. JOSEPH AND THE CHRIST CHILD. North Italian School. H. $24\frac{3}{4}$ in. W. $19\frac{1}{2}$ in. This picture represents a bust figure of St. Joseph clothed in blue and yellow. He wears a long, dark beard. The Child Jesus holds a branch of lilies in His left hand. The drawing and composition are good. Executed in the eighteenth century; probably a companion to number 181.

PANINI, CAV. GIOVANNI PAOLO. Roman School. Born in Piacenza, 1691; died in Rome, October 21, 1768. Pupil in Rome of Luti and Lucatelli. He had an early passion for art and applied himself assiduously, painting the architectural scenes and classic ruins around Rome, reproducing ancient buildings and enlivening their settings with little figures. He formed a style of his own. He surpassed all his contemporaries in perspective, and his work is admired for its clearness of color, its neatness and its dash. Although at times his figures were too large for the architecture they were always arranged with taste. Occasionally his interiors and exteriors were not historically accurate, for he treated them simply as material for picturesque effect and he sometimes even combined parts of different edifices and introduced imaginary accessories, as did Claude Lorraine, J. M. W. Turner and others. Looked at, however, from a painter's point of view, Panini's pictures are as a rule strikingly effective. His works are numerous and are found not only in the principal collections of Italy, but throughout Europe and even in America.



No. 173. ANNUNCIATION, *Florentine School*

179. CLASSIC RUINS. H. 19½ in. W. 25 in. A beautiful architectural scene of classic ruins, well composed, good in perspective, pleasing in color and very luminous. The architecture reaches to the top a little to the left of the center. There is a pool of water at the right. The figures in the foreground are beautifully inserted. A companion picture to number 182. *Gift of C. A. Wightman, LL. D.*

180. MADONNA, THE CHRIST CHILD, AND ST. JOHN. School of Bologna. H. 50¼ in. W. 60¼ in. This is a seventeenth century picture, probably a copy from an original by Annibale Carracci. The figures are admirably grouped. The Madonna is clothed in red and blue, with a white veil over her head. The landscape setting is dark but well intoned. *Gift of C. A. Wightman, LL. D.*

181. MADONNA AND CHILD. North Italian School. H. 24 ¾ in. W. 19½ in. A bust figure of the Blessed Virgin clothed in red and deep-blue, holding the Child in her arms. The background is a deep-olive. It is a companion picture to number 178, and was painted in the eighteenth century.

PANINI, CAV. GIOVANNI PAOLO. See page 160.

182. CLASSIC RUINS. H. 19½ in. W. 25 in. Grand in composition, perfect in perspective, luminous and attractive in color. The figures fill in beautifully. A column reaches the top of the painting a little to the right of the center. There is a mountain at the left with a body of water in the distance. A companion to number 179. *Gift of C. A. Wightman, LL. D.*

183. THE CALLING OF MATTHEW. Flemish School. Round. 13 in. in diameter. On copper. Five men in richly colored costumes are seated around a table and one of them is busy counting money. Jesus and Peter enter at the right. Our Saviour raises His hand and calls Matthew while one of the men seated at the table points towards him. The painting is well composed and the figures cleverly drawn. *Gift of C. A. Wightman, LL. D.*

184. ADORATION OF THE MAGI. Florentine School. H. 15 in. W. 12½ in. The Three Wise Men meet the Holy Family in a doorway and offer their gifts of gold, frankincense, and myrrh to the Infant Jesus. The figures are almost full length

and are painted in a masterly style. The colors blend beautifully; red and yellow predominate. This is a good example of the early Florentine School and was executed about the middle of the fifteenth century.

VERNET, CLAUDE JOSEPH. See page 137.

185. PORT OF GENOA. H. 16 in. W. 30 in. In the foreground are a number of stores and docks, with several foreign vessels anchored in the port; in the middle distance at the left is a hill crowned by a fortress; in the distant background lie the mountains near Nervi. *Gift of C. A. Wightman, LL. D.*

MONTANINI, PIETRO. Born in Perugia, 1619; died about 1689. He studied under Pietro Barsotti and Ciro Ferri. He attempted to decorate a church, but failing in this, he followed his natural bent and devoted himself to landscape. He studied under Salvator Rosa, whose style he imitated with great success. It may be said that his figures are more spiritedly than correctly drawn. However, he was a pleasing painter and his canvases were much sought after by foreigners. Many of his works are in the collections at Perugia.

186. FLIGHT INTO EGYPT. H. 20 in. W. 31 $\frac{1}{4}$ in. The Holy Family is in the center foreground, camped on the banks of a stream which flows across the picture just behind them. An angel with outspread wings guards the group. From the center of the picture to the right runs a craggy cliff. Beautiful scenery spreads out towards the left, with a round tower and mountains in the background. The sky is full of clouds. Brown and blue predominate. *Gift of C. A. Wightman, LL. D.*

187. A RURAL SCENE. Italian School. H. 19 $\frac{1}{2}$ in. W. 25 in. A stream spanned by a stone bridge runs through the center of the foreground. A cliff rises on the left and some large rocks and a building lie to the right. A number of people are going along the road over the bridge and up to the building. In the background are beautiful blue mountains and a luminous sky. The painting was executed in the seventeenth century by a follower of Salvator Rosa. *Gift of C. A. Wightman, LL. D.*

188. HARBOR SCENE. Dutch School. H. 22 $\frac{1}{4}$ in. W. 29 in. In the foreground are a couple of boats with men rowing to shore in the calm water. To the right are a village and a dock;

in the center and left are a number of vessels with sails up and masts piercing the brilliant sky. The intonation is good. The picture is signed in the lower right corner but it is impossible to decipher the signature. Painted in the seventeenth century. *Gift of C. A. Wightman, LL. D.*

MELLE, LEON AUGUST. French School. Born at Paris, 1816; died there, 1889. Melle worked with Coignet. He was celebrated for his scenes of the Alps.

189. SWISS MOUNTAIN SCENE. H. $17\frac{1}{4}$ in. W. $24\frac{1}{4}$ in. In the village foreground is a shepherd blowing his horn, calling together his drove of cattle and sheep. In the immediate center background are two bare, rocky mountains, the Klein Myten and the Gross Myten. The color and composition are very agreeable. The work is finished in detail as was the custom of this time and school. The painting, found in the ruins of an old castle during the World War, was pierced by a number of bullets, but has been carefully restored. *Gift of C. A. Wightman, LL. D.*

MALO, VINCENT. Flemish School. Born in 1625 at Cambray; died in Rome about 1670. He studied under Rubens, after whose death he became a pupil of David Teniers, the Elder. Aided by these great masters he acquired such excellence of design and beauty of coloring that his works were eagerly sought after. He afterwards went to Italy where he passed the remainder of his life and where he became so popular that he could hardly execute all the orders he received. He painted some sacred subjects for the churches in Genoa, but his strength lay in landscapes and battles. His works are found in almost every collection in Genoa, Florence and Rome.

190. BATTLE SCENE. Panel. H. $20\frac{1}{2}$ in. W. $27\frac{3}{4}$ in. This spirited painting represents a number of cavalrymen engaged in a hand-to-hand encounter. The setting is in a beautiful landscape. The whole scene is flooded with the warm glow of the evening sun. Signed in the lower left corner. *Gift of C. A. Wightman, LL. D.*

191. MADONNA. North Italian School. Panel. H. 27 in. W. $12\frac{1}{4}$ in. A full-length figure of the Madonna, clothed in a red dress with a yellow mantle. She stands between a small desk and a seat, holding a book in her left hand, her head turned and looking toward the left. The background is a deep olive-

green. Probably the companion picture to an Annunciation painted in the sixteenth century. *Gift of C. A. Wightman, LL. D.*

PEYRAUD, FRANK C. American School. Born at Bulle, Switzerland, 1858. Pupil of the Art Institute of Chicago, Ecole des Beaux Arts in Paris, also of Bonnat and Freiburg. Member of Chicago Society of Artists and Chicago Water Color Club. Awards: Fortnightly prize, Art Institute of Chicago, 1899; Butler prize, Art Institute of Chicago, 1912; Chicago Artists' Society medal, Art Institute of Chicago, 1912; Cahn honorable mention, Art Institute of Chicago, 1912; Carr prize, Art Institute of Chicago, 1913; Grower prize, Art Institute of Chicago, 1915; bronze medal, Panama-Pacific Exposition, San Francisco, 1915. Work in: Union League Club, Chicago; Art Institute of Chicago; Municipal Art League, etc. His compositions are good, his color pleasing, and his subjects always carefully selected and cleverly painted.

192. AUTUMN SCENE. H. 14 in. W. 18 in. This scene is simple in composition and very sketchy. The general color-scheme is brown and green. *Gift of C. A. Wightman, LL. D.*

193. PORTRAIT OF GEORGE WASHINGTON. American School. H. 24 in. W. 20 in. This portrait is probably a study by Rembrandt Peale after the Athenaeum George Washington by Gilbert Stuart which hangs in the Boston Gallery. The coat of Washington is black and the background a dark, warm red. *Gift of C. A. Wightman, LL. D.*

194. STONING OF ST. STEPHEN. North Italian School. H. 26½ in. W. 20 in. At the left in the foreground, the saint is seen lying on his back as a crowd of men stone him. He is clothed in a white alb with a yellow dalmatic over it. His eyes and hands are raised toward heaven where he beholds the Son of God sitting at the right hand of the Father. The youthful Paul at the left behind the crowd is guarding the clothes of the assassins. Jerusalem lies at the right in the background. The composition and drawing are good and the picture is full of action.

No. 174. ADORATION OF THE GOLDEN CALF, *Zegers*



Original Drawings in Cases

Case A

195. POUSSIN, NICOLAS. MOSES DEFENDS THE DAUGHTERS OF JETHRO. A clever pen and ink drawing with a brown wash for shadows. See N. Poussin, page 78. *Gift of Luigi Gregori.*

196. MARATTA, CARLO. A red crayon oval sketch for a Holy Family. Very broad in treatment. See Maratta, page 113. *Gift of Luigi Gregori.*

197. SACCHI, ANDREA. Roman School. Born, 1600; died 1661. A red and black pencil sketch for a religious painting by this master. He was a pupil of his father and Albani. Sacchi was considered in his day the most able painter in Rome. He was one of the best colorists of the Roman School and a perfect master of perspective. His famous painting of St. Romuald was considered one of the four great masterpieces of Rome. *Gift of Luigi Gregori.*

198. DOMENICHINO (Domenicho Zampieri). ECSTASY OF ST. TERESA. Pencil sketch quite finished in detail. See page 16. *Gift of Luigi Gregori.*

199. SIRANI, ELIZABETH. School of Bologna. Born, 1638; died 1664. A pencil sketch of Mary Magdalen. The artist, the pupil of her father, made such progress that at the age of fifteen she was accounted a prodigy. She followed the best style of Guido, her pictures being very lovely and painted in high relief. She was fatally poisoned by eating colored candy when she was only twenty-six years old. It is almost incredible that in such a short life she could have executed the long list of paintings of which she herself kept a record. There are about one hundred and fifty portraits and altar pieces, many of them very large and finished with a care that excludes all appearance of haste and negligence. Her compositions were elegant and her color was good. Her heads especially were noble, beautiful and graceful. Her brush was more delicate but less free and spirited than that of her father. Her favorite subjects were Madonnas and Magdalens. She received many commissions from several sovereigns and distinguished persons of Europe. She also executed a number of etchings. *Gift of Luigi Gregori.*

Case B

BERNINI, GIOVANNI LORENZO, called Il Cavaliere Bernini. Born in Naples, 1598; died in Rome, 1680. His renown filled all Europe during the seventeenth century and he was called the Michelangelo of his age because, like that great genius, he united in a high degree the three branches of architecture, sculpture and painting. He created a style that was not regarded as worthy of imitation and did not long survive. He was exceedingly precocious and almost from his infancy he exhibited a passion for fine arts. When his father brought him to Rome he was the admiration of artists. Pope Paul V saw the prodigy, who was then ten years of age, and desired him to draw a figure of St. Paul in his presence. This the boy did in half an hour with such satisfaction that the Pope in recommending him to Cardinal Barberini, a great connoisseur and patron of the arts, said: "Direct the studies of this child who will become the Michelangelo of this century." Bernini executed wonderful marble busts of the Pope, Cardinals and others; at sixteen he produced his "David Killing Goliath" and at seventeen his wonderful "Apollo and Daphne," a masterpiece of grace and technique. Popes, kings, and nobles vied with each other in giving him commissions and bestowing honors on him. He executed an astonishing number of works, especially monuments, fountains, and buildings. Near the end of his life, in reviewing his works he recognized that he had departed from true art and fallen into an affected manner by mistaking facility of execution for the inspiration of genius.

200. A study for the statue of St. Teresa in the church of S. Maria della Vittoria, in Rome. *Gift of Luigi Gregori.*

201. VERONESE, PAOLO. A study for an allegorical picture. See page 35. *Gift of Luigi Gregori.*

202. VISION OF A SAINT. Roman School. Red crayon, finished in detail. Perhaps a sketch for an altar piece. *Gift of Luigi Gregori.*

203. Drawing for an altar piece by a master of the Bolognese School. *Gift of Luigi Gregori.*

LUIGI GREGORI. Born in Bologna, 1819; died in Florence, 1896. Painted scenes from the life of Columbus on the walls of the

Administration Building and decorated the University chapel at Notre Dame.

204. Pen and ink sketch of Naples. Very carefully and cleverely executed. *Gift of the artist.*

205. MARATTA, CARLO. Red crayon sketch of a number of angels in the clouds. See page 113. *Gift of Luigi Gregori.*

SASSOFERRATA. Real name Giovanni Battista Salvi. Roman School. Born, 1605; died 1685. Pupil of Tarquinio Salvi. Studied the works of the great masters in Rome. He depicts a type of countenance peculiarly appropriate to the Madonna whom he loved to paint. In his pictures the face of the Blessed Virgin expresses great dignity but even greater humility, and the simplicity of the dress and attire of the head correspond to the character of the features.

206. MADONNA OF THE ROSARY. Finished drawing for the picture in the church of Santa Sagina in Rome. The painting is highly valued on account of its composition, its drawing and its beautiful coloring. *Gift of Luigi Gregori.*

CORREGGIO, ANTONIO DA. Real name, Allegri. Born, 1490, in Correggio; died in Parma, 1534. Probably a pupil of his uncle Lorenzo Allegri and of Bianchi. His wonderful genius created such an admirable system of harmony, grace and grandeur as to defy the attempts of his successors to equal. Art owes to his talents one of its most effective devices, the management of foreshortening. He also carried chiaroscuro to its highest perfection. His forms are exquisitely soft and beautiful and his heads are expressed with a graceful tenderness that seems imitable. His colors are as pure and delicate as those of Titian with more of the impasto; in grandeur of effect he undoubtedly surpasses his rivals.

207. A FIGURE OF CHRIST. Drawn with red crayon on paper. Sketch for the painting in the Vatican collection. *Gift of Luigi Gregori.*

FLAXMAN, JOHN. English School. Born, 1755; died, 1826. Studied at the Royal Academy. He showed great talent when young and became one of England's greatest sculptors. During his stay of seven years in Rome he produced what may in truth

be termed the noblest effort of his genius, his outline illustrations of subjects from Homer, Eschylus and Dante.

208. CHARON TAKING A BOAT-LOAD ACROSS THE ACHERON. Pen and ink drawing. *Gift of Luigi Gregori.*



No. 177. CRUCIFIXION, *German School*

South Hall

GUERIN, JULES. American School. Born in St. Louis, Missouri, November 18, 1866. Pupil of Constant and Laurens in Paris. Member of the American Water Color Society, New York Water Color Club, Society of Illustrators, and National Institute of Arts and Letters. Guerin is a master in architectural drawing and mural painting. Whether he renders light and shade, twilight or misty atmosphere, he is always very successful. His compositions are strikingly simple and grand in conception; his soft colors harmonize beautifully; his technique is peculiar and surprisingly clever. Guerin ranks amongst the best decorators of our day. He received the first Yerkes medal of Chicago; honorable mention, Paris Exposition, 1900; honorable mention for drawings, Pan-American Exposition, Buffalo, 1901; silver medal, St. Louis Exposition, 1904; Beck prize, Philadelphia Water Color Club, 1913; gold medal, Panama-Pacific Exposition, 1915.

209. CHATEAU OF AMBOISE. H. 29 $\frac{3}{4}$ in. W. 19 $\frac{3}{4}$ in. The grand castle stands high up on a promontory overlooking the banks of the Loire and the surrounding country. Its grey walls are silhouetted against a yellow sky which is reflected in the waters of the river below. At the base of the stronghold are the streets of a small modern town. History was made in this castle. It was occupied by the Romans in their conquest of Gaul and later became the stronghold of the Visigoths and Franks; finally it grew into an imperial castle. Thus it has endured throughout the entire Christian era. The red roofs of the buildings, its grey, vine-clad walls, and the soft, yellow sky blend together beautifully. The composition is very good, and the detail obtained apparently without effort seems to be just what is required. The peculiar technique of this and the other original Guerins in our gallery is due in part to the use of crayon and water color on canvas. *Gift of C. A. Wightman, LL. D.*

210. WASHINGTON MONUMENT. H. 29 $\frac{3}{4}$ in. W. 19 $\frac{3}{4}$ in. Guerin chose the silence of night to represent this massive monument. The grey shaft lifts itself majestically from the earth. The picture is a beautiful intonation of greys with a diamond-studded sky — Whistler would have called it a nocturne. The composition is very pleasing; the sky line cuts

across the picture about one-fourth of the way up and the shaft is a bit to the right of the center. *Gift of C. A. Wightman, LL. D.*

211. LIBRARY OF COLUMBIA UNIVERSITY, NEW YORK. H. $29\frac{1}{2}$ in. W. $19\frac{1}{2}$ in. This wonderful architectural achievement, in which utility and beauty are admirably combined, is shown at its best. Guerin gives it the appearance of a monument on its base. The dome is of blocks of stone fitted together and held in place by the one center keystone — the only structure of the kind in America. The color scheme is simple and attractive and might be called a symphony in grey and gold. *Gift of C. A. Wightman, LL. D.*

212. SMITHSONIAN INSTITUTE, WASHINGTON. H. $29\frac{3}{4}$ in. W. $19\frac{1}{2}$ in. A beautiful corner of this structure covered with moss and ivy is selected by Guerin and given to us in the stillness of night, when the moon on high throws deep shadows and gives bold relief to the building. The solitary lamp in the window below is placed correctly in the composition; it suggests to us the student busy in research. This picture is a symphony in green and grey. *Gift of C. A. Wightman, LL. D.*

WALKER, T. DART. American School. Born in Goshen, Indiana, 1869; died in New York, July 21, 1914. As a boy Mr. Walker displayed remarkable talent for drawing. When about eighteen years of age he went to New York City and for two years studied under Edward Blue, a former Goshen man who had gained prominence as an artist. Returning to Goshen he was sent by his mother to Paris, where he studied three years in the Julien Academy and won signal honors in a class of six hundred students. After coming home Walker went to New York City and was employed by the New York Herald, Leslie's, Collier's, and other papers, and made a sketching trip around the world with the United States Navy. He also taught art two years at Notre Dame University. He was completing a portrait of McKinley at the time of the President's death. When Mr. Walker died the New York papers stated that he was a pioneer in high-class drawings for magazines and papers as well as a prominent painter.

213. SALUTE TO THE RISING SUN. H. 64 in. W. 44 in. This is a wonderfully decorative painting, very delicate in color and grand in composition. The graceful figures grouped on the altar are well drawn. The model who posed for the figure seated and draped in blue was a daughter of Combes, the Pre-

mier of France. This painting received a prize at the Salon in Paris. It is signed: T. Dart Walker, Paris, 1891. *Gift of the artist.*

GUERIN, JULES. See page 175.

214. THE WHITE HOUSE, WASHINGTON. H. $29\frac{3}{4}$ in. W. $19\frac{3}{4}$ in. Guerin depicts in full sunlight the quiet home of our chief magistrate with its beautiful lawns and shade trees. The effect is not in the least garish; the light, shadow and tints all blend together harmoniously. The composition is admirable and the work clever. *Gift of C. A. Wightman, LL. D.*

215. TRINITY CHURCH, NEW YORK. H. $29\frac{1}{2}$ in. W. $19\frac{1}{2}$ in. Another symphony in green and grey. Wall street is still, the moon shines on high, and the bare trees throw their long shadows across the snow-covered ground. A faint, warm light in the church windows tones in beautifully with the grey tints throughout the picture. The perspective is good, as it is in all of Guerin's works. *Gift of C. A. Wightman, LL. D.*

216. THE CAPITOL, WASHINGTON. H. 32 in. W. 21 in. Another wonderful symphony in gold and grey. This picture was executed in early dawn. The massive dome of the capitol in light grey tints in silhouetted against a moist sky delicately flushed by the aurora of the sun. This composition is daring in its simplicity and breadth, intonation and execution. The dome points high up into the sky and is a bit to the right of the center. Here we see Guerin at his best. *Gift of C. A. Wightman, LL. D.*

217. CHATEAU OF LUYNES. H. $29\frac{3}{4}$ in. W. $19\frac{3}{4}$ in. Luynes, a courtier and favorite of the king, employed the emoluments of his office in the rearing of this castle which unfortunately he did not live long to enjoy, for he displeased the new wife of the ruler and was promptly thrown into prison and beheaded. The buildings of the village in the foreground magnify by comparison the massive, towering fortress and add a bit of beautiful color to the scene. The monumental castle, built on the crest of a hill overlooking the surrounding country, has withstood the ravages of centuries. Guerin has succeeded in grasping the dominating spirit of great architectural achievements, and he places it on canvas with a harmony of color and expression that impresses the beholder with a sense of truth and fidelity; only a great artist is capable of such work. *Gift of C. A. Wightman, LL. D.*

218. GAUBAULT, A. French School. Military Scene. H. 25 in. W. $31\frac{3}{4}$ in. A troop of French soldiers are encamped on the outskirts of a city. The scene is realistic. The composition is good and the picture is painted with considerable freedom. Gaubault belongs to the school of Meissonier.

219. VERLANGES, R. Dutch School. Kermess. Panel. H. $19\frac{1}{2}$ in. W. $25\frac{1}{2}$ in. The painting is signed and dated 1712. It represents a gathering of people enjoying themselves in a village. In front of a house toward the right is a man playing a violin while a number of people dance; another crowd of dancers are at the extreme left. *Gift of C. A. Wightman, LL. D.*

220. HARBOR SCENE. School of Salvator Rosa. H. $21\frac{1}{4}$ in. W. 28 in. Under some large trees in the foreground there are two men, one of whom points to a town in the middle distance. The sea at the right, the mountains and sky are illuminated by the setting sun. *Gift of C. A. Wightman, LL. D.*

221. PORTRAIT GROUP. Flemish School. H. $12\frac{1}{4}$ in. W. 27 in. There are two groups of figures a little more than half-length, four men in each group, who face each other. The expression, color and drawing are good; but no doubt the canvas has been cut down; probably a central object of interest which they gazed upon with devotion has also been removed. *Gift of C. A. Wightman, LL. D.*

MORLAND, GEORGE. English School. Born in London, June 26, 1763; died there, Oct. 29, 1804. Pupil of his father, Henry Robert Morland, a portrait painter and a grandson of George Henry Morland, subject painter. His mother was also an artist and exhibited at the Royal Academy. Morland studied at the Royal Academy and copied assiduously the Dutch and Flemish masters. He became dissipated and died in a sponging house. He painted chiefly country scenes with domestic animals. He produced many works, for he had extraordinary facility of invention and execution. He was endowed with an intense feeling for beauty and artistic unity and, technically, his work has seldom been excelled. His paintings are found in London, South Kensington, New York and elsewhere.

222. PORT SCENE. Panel. H. 16 in. W. $21\frac{3}{4}$ in. The foreground is rocky and of a rich brown color. A crowd of people are gathered near some vessels in the harbor. A chalk

cliff in the distance catches the light from a rift in the beautiful sky. The composition and color are pleasing and the technique very clever. *Gift of C. A. Wightman, LL. D.*

223. STILL LIFE. Game. Flemish School. H. $25\frac{1}{4}$ in. W. $36\frac{1}{4}$ in. This painting was executed by a pupil of John Fyt, or perhaps by the master himself. The drawing, composition and texture are good. The intonation is dark yet distinct. Probably painted by the same artist who executed number 11, for the grouping, drawing, texture, intonation and brushwork of the two pictures are identical. *Gift of C. A. Wightman, LL. D.*

224. THE DEAD CHRIST. North Italian School. H. $33\frac{1}{4}$ in. W. 27 in. The body of Jesus lies on a white cloth. Hovering around the body of Christ are a number of compassionating angels. The work is very sketchy and shows masterly brushwork and a knowledge of anatomy. It is similar in treatment to number 176, which, however, is a more finished picture.

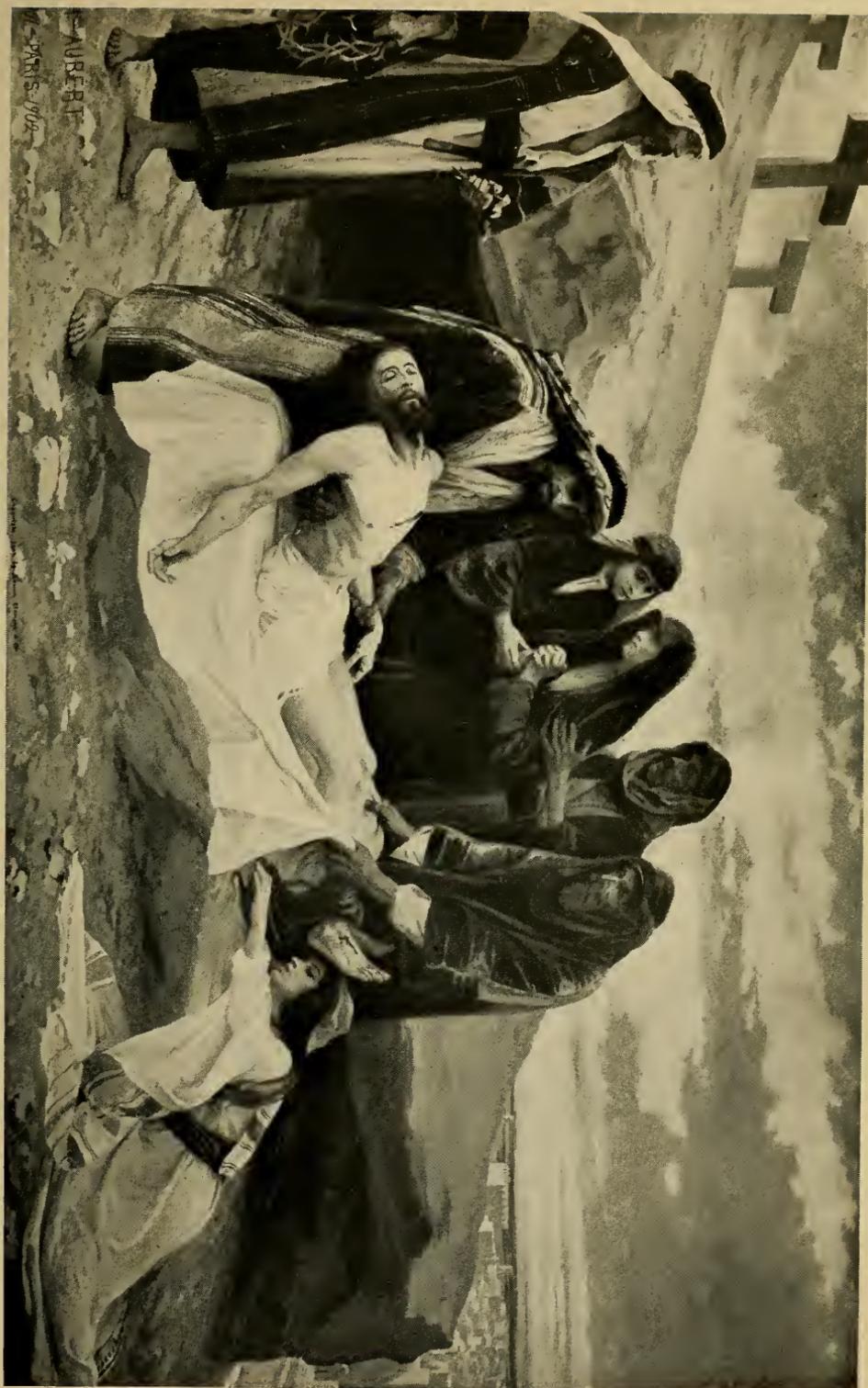
ERNEST THORNE THOMPSON. Born Nov. 8, 1897 in St. John, New Brunswick. Studied at the Massachusetts Normal Art School and School of Fine Arts, Boston, Mass. Pupil of Ernest Major, E. W. D. Hamilton, Richard Andrew and Frederick L. Bosley. Member of the Indiana Art Association. Professor of art in the University of Notre Dame.

225. MIDWINTER. H. 28 in. W. 30 in. This picture, painted with charm and sentiment, represents a typical Indiana farm scene. The composition is pleasing and the color very subtle. *Gift of the artist.*

AUBERT, JOSEPH. A celebrated contemporary French artist belonging to the classic school. Among the great number of his productions which are found throughout France the following may be cited: Thirty paintings in the church of Notre-Dame-des-Champs in Paris; a frieze about 170 ft. long in the church of Notre Dame in Besancon; eight pictures in the basilica of St. Stephen in Jerusalem; three large military paintings in the Musee des Invalides in Paris; "LaCortege de la Vierge," had the honor of being exhibited at the Grand Palais in Paris, at the exhibition of the Societe des Artistes Francais in 1914 in a room 180 ft. long, etc. Aubert also painted many important portraits among which may be mentioned: Marshals Joffre,

Foch and Petain; General Castelnau; Cardinals Richard, Amette, and Dubois; Poincare, etc. This distinguished artist who successfully executed a series of remarkable and original masterpieces modestly worked away from the noise of the world and never sought publicity. He loved art for art's sake and not for the caprices of the modern world.

226. MARY RECEIVES THE BODY OF JESUS. H. 118 in.
W. 216 in. Gathered around the body of Christ are His Sorrowful Mother and a few of His faithful friends. Joseph of Arimathea supports the body and head of Jesus, Mary of Cleophas consoles the Blessed Virgin back of whom stands the Beloved Disciple with his hand on her shoulder. Nicodemus raises the limbs of our Saviour whilst Magdalen wipes His blood-stained feet with her hair. At the left stands a Jew with the instruments of the crucifixion. At the right is a view of the city of Jerusalem back of Calvary, and the open tomb. The scene is faithfully rendered according to the Gospel narrative and was painted true to nature by the artist in Palestine. The figures are life-size, the composition simple and well balanced. The colors are good and suitable for the subject and time, and the brushwork masterly.



No. 226. MARY RECEIVES THE BODY OF JESUS, *Joseph Aubert*

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